Downtown Gallery
32 East 51 Street
New York, New York 10022

Mrs. Lawrence K. Miller, President
Shaker Community Inc.
Hancock, Massachusetts

Re: Sheeler Collection

Dear Mrs. Miller:

With reference to your letter of May 14, 1964, your offer to purchase the Sheeler collection of Shaker furniture for the sum of $10,000. is accepted.

Please be advised that Mr. Sheeler would like to have the payments for this sale made as indicated - in October, 1964 and in October, 1965, by check to the order of:

"Girard Trust Corn Exchange Bank
for account of Charles R. Sheeler, Jr."

I am enclosing a duplicate original of this letter and an accompanying schedule of the items constituting the collection, which is being sold in its present condition and at its present location. As this is in accordance with our understanding, kindly indicate same by signing under the words "Agreed to".

Sincerely yours,

Edith G. Halpert

EGH/tm

Agreed to:

_____, President
Shaker Community Inc.
Hancock, Massachusetts

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York · ENdicott 2-3514

Conservation of Paintings

May 26, 1964

#282
#283

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

. . . . . .

RESTORATION ESTIMATE:

Portrait of a Lady - oil on canvas, 25" x 30", c. 1840, origin - York, Pennsylvania.

Portrait of a Gentleman - same as above.

Both paintings require lining and new stretchers because of age and thinness of canvas and paint layer. In the man's portrait, there is a 2" vertical damage at bottom left and scattered flaking with loss of paint film in background at upper right. In the woman's portrait there are tiny all-over losses and a small (1-1/2" x 2-1/2") area of tiny drying crackle 4" up from bottom and 10" in from right edge. Varnish is discolored and there is surface dirt.

Cost of restoration:

Portrait of a Lady -	$300.00
Portrait of a Gentleman -	$375.00
	$675.00

MMW:md

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION

Monsieur et Madame Louis Carré

prient Mrs. Edith Halpert

de bien vouloir venir à la réception qu'ils donneront le Dimanche 24 Mai 1964 à partir de 16 heures en l'honneur de Madame Madeleine Renaud et de Monsieur Jean-Louis Barrault à l'occasion de leur retour d'Amérique du Nord avec le Théâtre de France.

R.S.V.P.
Eur. 50-50

Barroches-sur-Guyonne
près Montfort-l'Amaury (S.&O.)

In re: Mrs. Edith G. Halpert
Downtown Gallery, Inc.

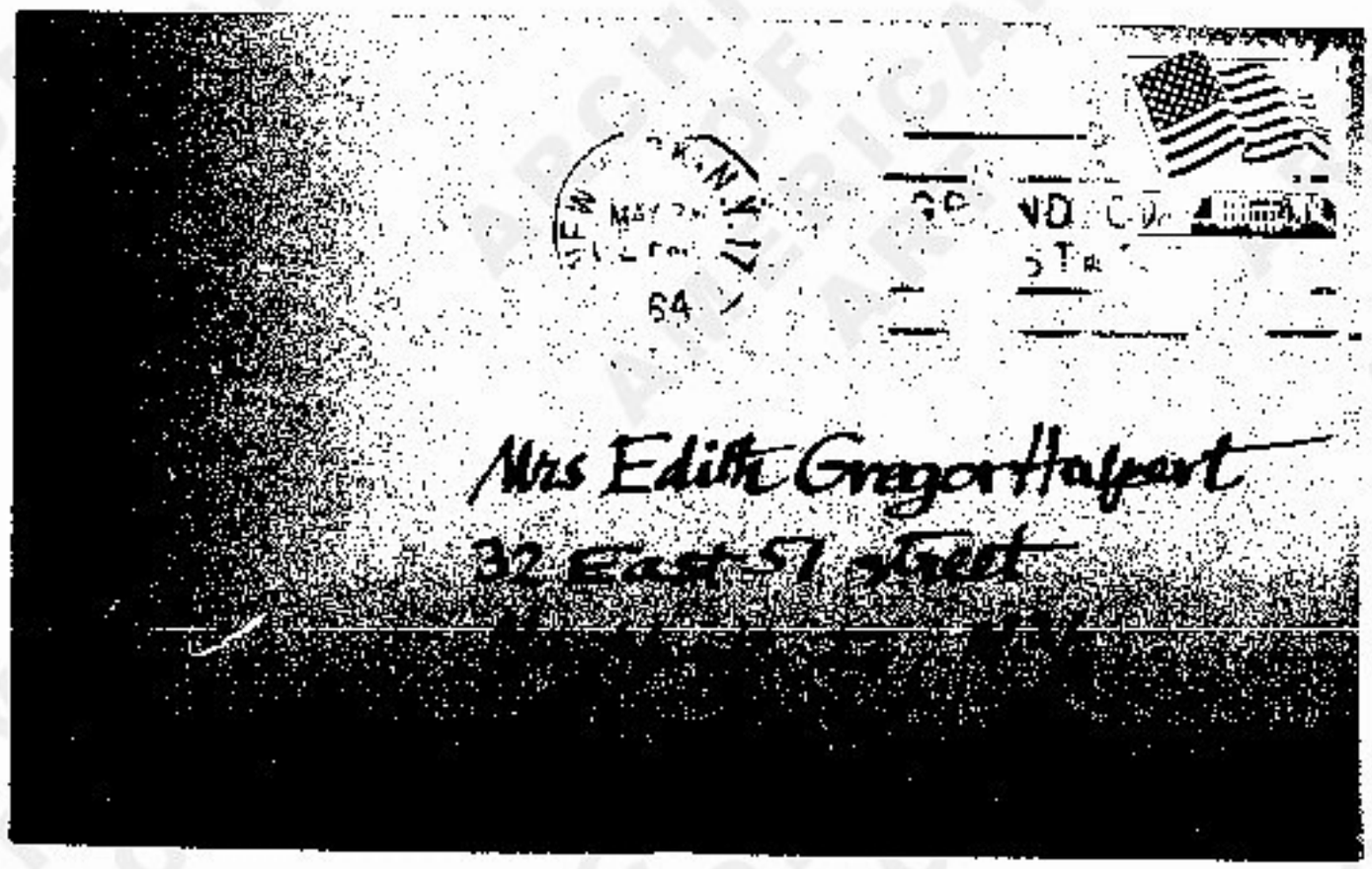
In addition, Downtown will become known as the donor to Corcoran of a substantial portion of a collection of Twentieth Century American Art, thus adding to its prestige and standing and perhaps enhance the value of the items held for sale by it of artists whose other works are included in the collection.

Section 170 of the Internal Revenue Code of 1954 provides, in part, that there will be allowed as a deduction any charitable contribution as defined in subsection (c) payment of which is made within the taxable year. Subsection (c) defines a charitable contribution as meaning a contribution or gift to or for the use of certain specified types of organizations.

Our records disclose that Corcoran is an organization of the type described in section 170(c) of the Code, contributions to which are deductible for Federal income tax purposes.

Where the owner of an art object contributes an undivided present interest in such object to an organization described in section 170(c) by delivery of a formally executed and acknowledged deed of gift, a deduction for the fair market value of such undivided present interest will be allowable under section 170(a), subject to the limitations of section 170(b), but only if the deed contains unequivocal language of a present gift and transfers to the organization rights to possession, dominion, and control of the art object consistent with the creation of a tenancy-in-common as between the donor and the organization. Revenue Ruling 57-293, C.B. 1957-2, 153.

Accordingly, providing that the deed of gift contains unequivocal language of a present gift of an undivided one-tenth interest in Mrs. Halpert's personal art collection and a present gift of the entire interest in the Downtown art collection and the deed of gift transfers to Corcoran rights to possession, dominion and control of the art collection consistent with the creation of a tenancy-in-common in the case of Mrs. Halpert's gift and the giving of a present gift of an entire interest in the case of Downtown's gift; and providing further that the terms and conditions of the gifts are the same and not more than those assumed above, it is held that, subject to the limitations of section 170 of the Code:



May 25, 1964

Miss Ingetrud Pelton
Secretary to the Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Miss Pelton:

Many thanks for sending us the photographs for which you had no further use. We appreciate this courtesy as we do make a continual effort to keep our photographic records complete.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

May 26, 64

Dear Mr. Walpert:

I am interested in acquiring a sculpture for my garden and I'm hoping that perhaps you might have something for me.

I would like the piece to be at least four feet tall, either stone or bronze. I don't know if anything

GILMAN K. M. HU
ARCHITECT A. I. A.

926 BETHEL STREET
HONOLULU 13, HAWAII
TELEPHONE 561-159

17 May 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you so very much for sending the color slides of Isami's work to me. It came on the day after Isami's show at Gima's Gallery, and my wife and I had made our decision to purchase "Near Knudsen Pass".

We are very happy with our purchase. It was a toss-up between that and "Low Clouds Over Kauai", and you have helped us finalize all doubts which we have had at that time. We are quite proud of our first major purchase.

Isami has the slides which you have sent to me and he said that he will send them back to you.

Again, thank you very much for your efforts.

Sincerely yours,

MRS. JOHN SARGENT PILLSBURY

CRYSTAL BAY, MINNESOTA

May 12, 1964

Downtown Gallery
32 East 51st Street
New York City, N. Y.

Dear Miss Halpert:

I have received your catalogue and am rather interested in Mark Tobey.

What is the size and price of "Metropolitan Afternoon?"

Also, what is the size and price of the water color "Lower Manhattan" by John Marin?

Very sincerely

Eleanor T. Pillsbury

May 25, 1964

Mr. Norman A. Geske, Director
University of Nebraska
Art Galleries
Lincoln, Neb.

Dear Mr. Geske:

your exhibition was returned to us in very good order. I note that the Ben Shahn print "The Poet" was not returned. Was the print, by chance, sold.

Hoping to hear from you soon -

I remain -

Sincerely yours

John Marin, Jr.

Mme Renaud
M. Bernaert

GEORGE BIDDLE
"BITTERSWEET"
CROTON-ON-HUDSON
NEW YORK

May 23. 1964.

Dear Edith:

You may remember that when I saw you some time ago I told you that I was leaving most of my collection of paintings - by other artists - to the Corcoran. You told me that you ~~want~~ had all the records of the paintings of Kuniyoshi which you had seen, and that when you had a moment you would look up the data on the

better in Washington than here.

I look forward to hearing from you soon and even more to seeing you in July or August.

Best,

Mary.

GALERIE COARD
TABLEAUX MODERNES
SOCIÉTÉ ANONYME AU CAPITAL DE 48.000 F
36, AVENUE MATIGNON
PARIS 8e
TÉL. : ÉLY. 28-16
R. C. SEINE 57 B 10 503

Paris 28th May 1964.

Mrs.E.Halpert
The Downtown Gallery
32 East 51st Street,
New York, N.Y..

Dear Mrs. Halpert,

Firstly I thank you for your most charming letter. If I haven't written to you beforehand it is because I wished to send you positive news; as I hope to be so able now.

You will probably recive a letter from the Rattners, at about the same time as mine informing you of our meeting. Our interview was quite decicive, and now everything depends on your own judgement, to put our projects (concearning the Rattners) in motion. I must tell you that my husband, being an older and more experienced dealer than myself, is very excited by Rattners work and even goes as far as to attribute him an important place in modern painting. He thinks that an exhibition of his works in the Galerie Coard is altogether indespensible and of necessary importance to introduce him into the world of painting and the French public. Upon my husbands advice and my own, this exhibition should be complete, with oils, but recent works will be quite sufficent. We belive that the exhibition at the Galerie Coard could be done with the minimum of expenses considering that the works are already in Paris. The most important thing in this first show is the litterature about Rattner, (catalogues, etc,.) and we would be most obliged if you could possibly send us the necessary as soon as possible. So helping us in our preperation before the show when Rattners work will be hanging and also during the exhibition itself.

Naturally, you yourself, above all will appreciate that the dealers work before a show is of far greater importance than a lavish coctail and impressive catalogue - this is certainly true in Paris - and since we can not hope for a financial sucess, concidering that Rattner is no newcomer to the world of art and of the high prices that his work commands in America, we propose to you to keep the shows expenses to the minimum. And we

May 21, 1964

Dr. F. M. Hinkhouse, Director
Phoenix Art Museum
1625 North Central Avenue
Phoenix, Arizona

Dear Dr. Hinkhouse:

Obviously, in writing to me you are not referring to such artists as Remington, Russell, etc. as I am just a poor li'l dealer concentrating on contemporary art.

I've gone through our collection and am sending you a few photographs of paintings by Marin, O'Keeffe, Davis, Hartley and Weber. With the exception of Weber and Zorach, all the subjects relate to New Mexico. Some of the photographs are enclosed; others will follow if and when I can wangle the prints from our photographer, who is all tied up in knots in relation to the World's Fair. The prices are listed below and you will find other pertinent data on the reverse side of each photograph.

Just for a kick, I'm also including a Folk Art painting, which is obviously a Western scene. Please note the covered wagon. As I was not on the spot, I cannot give you more specific information about this.

I hear that the Broderson exhibition was a great success. As a matter of fact, I had hoped to fly out for the opening, but the art world - so-called - in New York has been much too hectic to make this possible. I hope that next year my life will be so organized that I can flit hither and yon at a moment's notice.

Do let me know whether any of the paintings of which photographs will reach you, interest you sufficiently so that I may suggest sending them to you on approval, subject to your willingness to pay all the expenses involved in packing, transportation and insurance.

My very best regards to you.

Sincerely yours,

EGH/tm

F

May 28, 1964

Mr. Leo S. Guthman
2629 South Dearborn Street
Chicago, Illinois 60616

Dear Leo:

It was good to hear from you and I certainly appreciate your thoughtfulness in sending me the article which appeared in the Daily News. Also, I was delighted to learn that Jim Speyer is doing such a good job and wish that I could have seen the exhibition. The Gallery keeps me tied down more so than if I had a score of children to feed, bathe and entertain (God forbid!).

Indeed, your visits to New York - or at least to the Gallery - have been much too rare during the past year and I trust that there will be many more meetings next Fall, as it is always a great pleasure to see you. Since I am making arrangements to move into new quarters for the coming season, I may have to be in New York from time to time during the two months vacation, in order to supervise the remodeling of any place that I may decide on. No matter how excellent an architect I may hire, I'm sure that it will be necessary for me to check on the details, as I have a very positive (unfortunately) idea of what I want for my own style of functioning. And so, I may be in town on July 23rd. Do let me know a few days ahead when you are sure about the specific date, so that I can make arrangements accordingly.

Meanwhile, my fond regards.

As ever,

EGH/tm

Per phone dealer's fee

May 20, 1964

To Mr. George Biddle:

Dear Mr. Biddle:

The current valuation for Insurance Only is listed below.

Yasuo Kuniyoshi Cows in Pasture 1923

011 30x20 $5000.00

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 9, TEXAS

13 May 1964

Dear Edith:

I am most grateful to you for your manifold kindness to me, not only relieving me of all necessity for further research on Pascin, but wining and dining me the meanwhile. I enjoyed so much my hours with you, and I am profoundly grateful for the opportunity of looking through your priceless records. I only hope that when someone comes to do a paper on Edith Gregor Halpert I will be able to supply equally vivid material, and at the rate we are going, I think I can.

Now, Edith, should you find by some miracle in the next few years that the Demuth Love, Love Love was included on the Corcoran Index by error do please let me know first, before R.L.B.Tobin (for he was equally in love with it). Of course I would have to sell my new car, let Blanche out for hire, and all manner of other extremities, but I certainly would like to have it.

Again, please accept my most affectionate regards and my warmest thanks for your bounteous assistance.

Cordially,

John

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York · ENdicott 2-5514

Conservation of Paintings

May 13, 1964

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

. . . . . .

HARNETT - "Colossal Luck", oil on canvas, 22-1/4" x 26".

Painting is in a very fragile condition and should have a complete restoration because of age. There is an all-over crackle pattern, darkened varnish and a n old repair (probably overpaint of scratch) at the bottom left of horseshoe. Canvas has become brittle and has split where it turns over the edge of the stretcher and has been taped to hold painting onto stretcher.

The following defects were noted which seem to have resulted from a recent loan of the painting:

(1) Painting was placed under plexiglass and this caused a slight blooming to appear on the varnish layer which will disappear with cleaning and spraying on of new varnish.

(2) The painting had been placed in its frame with the usual metal strips. These are usually arranged so that they press onto the back of the stretcher. However, this time they were screwed into the sides of the stretcher so that pressure was exerted from all four sides toward the center of the painting which tended to increase the buckling of the surface which already existed because of age.

Suggested Restoration:

Painting should be lined, cleaned, placed on a Lebron stretcher. What appears to be old retouching will be removed as it seems to

UNIVERSITY OF UTAH
SALT LAKE CITY 12

Department of Art and Sculpture

Mrs. Edith Halpert
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert: May 21, 1964

I certainly enjoyed our time together last week and appreciate your continued interest in our department.

I will enclose under separate cover several copies of Alvin's Reynold's lecture--as I mentioned. I believe that you will enjoy it.

Our museum plans are developing favorably. When we have a clear idea of our situation we will no doubt be in contact with you.

Sincerely,

Edward D. Maryon, Head
Department of Art

EDM/ash

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDONW1

NEB/CH

14th May, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
NEW YORK 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for your very helpful letter of the 11th of May.

We have now discovered that we have the 1957 edition of 'Ben Shahn' by James Thrall Soby and we will make the necessary extracts from it. I am so glad that you are getting in touch with the publishers as I would very much like to have the books on display.

The Biographical Note is excellent but I will of course have to edit it as it is rather too long. This I will be able to do over the weekend and should have the whole catalogue in the hands of the printers by Tuesday.

Thank you very much for letting me know the availability of the silk-screen prints.

There is no need for you to worry about photography, as I am illustrating the catalogue with six blocks and will have any additional photographs made which I think necessary. The advance publicity rather depleted our stock of prints. I shall of course have an extra set of press cuttings about the show to send to you when the time comes.

Do let me know if you and Mr. Shahn would like to have any invitation cards and I would also like to know the number of catalogues which you would both require.

When you see Mr. Shahn, please give him my best regards and thank him very much indeed for his co-operation. You have made us a very fine show.

Kind regards,

Yours very sincerely,

Nicholas E. Brown

May 28, 1964

Mr. George Biddle
"Bittersweet"
Croton-on-Hudson, New York

Dear George:

It was so nice to hear from you.

As you probably know, I offered my collection of more than 150 paintings and sculptures to The Corcoran Gallery, but to date, this gift has not been accepted officially and I have just about reached the point where I am prepared to cancel out completely. What a bore!

However, I am glad that you are planning to donate your collection and trust that you will have less difficulty than I. After all, it seems logical that the Nation's Capital have a gallery of national art and, of course, The Corcoran is the logical spot. Good luck.

I'm enclosing the appraisal you requested. Best regards.

Sincerely yours,

EGH/tm

Ogpras

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

24 May/64

offin advertising

EST 1923

• newspapers
• magazines
radio
television

30 EAST 60th STREET, NEW YORK 22, N. Y. PLaza 3-6381

Dear Edith Halpert:

A clipping service that seems to be doing a good job for galleries is:

WYNNE'S PRESS CLIPPING BUREAU
75-89 EAST NORTHFIELD AVENUE
LIVINGSTON
NEW JERSEY

L. Z. O.

Far Hills, N.J.
13 May 1964

Dear Sirs:

According to our records Mr. Spivack has a credit balance of $108.15 dating back to June 1, 1958. Will you please be good enough to let Mr. Spivack know whether this is correct.

Many thanks.

Very truly yours,

Mrs. Wellbrock
Secretary

The Downtown Gallery
32 East 51 Street
New York, N.Y.

May 18, 1964

Mrs. James B. Lawrie
5-230 Hugo Street
Winnipeg, Manitoba, Canada

Dear Mrs. Lawrie:

Thank you for your letter.

I regret that we have no illustrated catalog of work by Ben Shahn, but if you are interested in his paintings or graphics with lettering, I will try to send you a photographs which we have available at the moment, of work in our possession. Because of the Fair, we can get practically no service from our photographer, but I will include all I can find. The prices are listed below. If, however, you can obtain a copy of a book published recently by Grossman Publishers, New York, 1963 (They are at 125A East 19th Street) entitled LOVE AND JOY ABOUT LETTERS by Ben Shahn, I can tell you which of the pictures illustrated we have in our possession. With few exceptions, the paintings, drawings and serigraphs in this book all combine lettering in the content.

Will you be good enough to return the photographs after you have had an opportunity to study them, and let me know which of the pictures are of special interest to you.

Sincerely yours,

OOH/tm

May 28, 1964

Mr. Henry Schnakenberg
Taunton District
Newtown, Connecticut

Dear Henry:

I tried to reach you last Sunday, but got no reply, and so, in the event that I don't get up this coming weekend, I decided to drop you a note instead.

For many years, I have kept my weather eye open for a cast iron DEER, but never succeeded in finding one. However, in a catalog I received from Parke-Bernet, there is an identical cast to my lawn ornament, reproduced. The sale will be held on June 4th and 5th. At the moment, I can't recall on which day the deer will stalk before the audience, but if you are interested, I will look it up - and, as a matter of fact, I will probably attend the sale if at all possible.

Should you be interested, please let me know and I will call the gallery to ascertain what the appraisal figure is, and of course will advise you accordingly.

Do let me know. I hope to get up to Newtown either this coming weekend or the next, and will phone you with better luck, perhaps. Meanwhile, my very best regards.

Sincerely yours,

DGH/tm

CHARLES P. PENNEY, JR.
OLCOTT, NEW YORK

May 14, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed herewith is my check of $100.00 to be applied toward the purchase price of a Marin watercolor and etching. This leaves a balance due of $640.00.

Very truly yours,

Charles P. Penney, Jr.

Charles P. Penney, Jr.

CPP/t
Enclosure - 1

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

May 13, 1964

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

. . . . . .

DOI - "Evening Star"

Small dent and tear with shredding of canvas and loss of paint film, 4" from right side and 18" up from bottom.

Repair damage - $50.00
(Also add crossbar to stretcher and cardboard backing)

MMW:md

. . . . . .

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

May 20, 1963

Dr. John A. Cook
130 East End Avenue
New York, New York

Dear John:

In going through my follow-up folder in preparation for my cleanup job before the gallery closes on June 28th for the two summer months, I found a reference to the Sheeler painting entitled CANYONS which you considered selling.

Have you and Margaret decided whether or not you wish to do so or whether you reconsidered and wanted to retain the painting in your collection? In any event I know that you will refer the matter to us following the custom of giving the original "seller" first refusal. May I hear from you?

I still hope that you will come in to see the current exhibition of Weber's paintings which are being shown for the first time and represent an extraordinary fifty year record of this artist's contribution. Whether or not you are interested in adding to your collection I think this will be a most interesting experience for you. Besides I would love to see you both in the very near future. My very best regards.

Sincerely,

CGR:lk

THE PENNSYLVANIA STATE UNIVERSITY
269 CHAMBERS BUILDING
UNIVERSITY PARK, PENNSYLVANIA, 16802

College of Education
Department of Art Education

Area Code 814
865-6579

May 18, 1964

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Marin:

Thank you for your information concerning watercolors which you have selected for my use. I am immensely grateful for your favor, and I shall proceed to follow your suggestions. I am happy to say that, in recalling them, your citing is excellent.

Spring-Tyrol, 1910, by your father is listed by you as being in possession of your gallery. I have enclosed a permission form for purpose of reproduction clearance. The photograph itself will be obtained as you have instructed, from the Oliver Baker Studios.

I can quite understand the circumstances of your time, and I appreciate your attention all the more. For a Saturday morning in New York, I believe you were the busiest person I have ever met. Afterward I truly felt I did not ease your lot with my needs.

Sincerely yours,

Yar G. Chomicky
Associate Professor
Department of Art Education

YGC/sh

Letter answered
6/3/64 JM

AEA

May 18, 1964

Miss Helen Heninger, Director
Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Helen:

Though a bit tardy, I do want to tell you that I liked the Weber catalog and of course hope that the exhibition has been well received. If any reviews appeared, would you be good enough to send me copies as our new clipping service (successor to Romeike) is most inefficient and despite many complaints, which I have registered, send us nothing but the calendar clips. I would also like to have a report of the response. The exhibition George Culler is organizing will include two important Webers, one very early and one painted in the forties.

As usual, I am exhausted and am functioning in a slower and slower tempo as the season's end approaches (thank heavens). I am really becoming more and more indignant with the constant call for extra-curricular service and have reached a point where I will refuse interviews to all the sweet little damsels who are writing articles in major publications or are about to publish books. If I am to be an information bureau, I'm going to post a notice that I will charge an enormous fee to scare all the cuties away from my door.

As you gather, I am still at the old post and have finally decided that the hotel bit is a pipe dream and will turn my sights in other directions. In any event, I expect to get the----- out of here before the end of June and certainly will reopen after the summer vacation months in a new location, where I will be hard-to-get.

By the way, do you still want some of the Folk Art? I got all messed up because so much of the material has been sent to various special exhibitions at the World's Fair, but the items that you requested, with one or two exceptions, are still available. Let me know before I start sending the material to storage. The paintings and sculpture at the Museum of Early American Folk Art are from my own private collection and I am about to make an exchange there as many of the objects belong in my Newtown house. I still hope that you will have occasion to come East during the summer as I would love to have you visit me in Connecticut, where the atmosphere is in great contrast to New York. Perhaps I will open a shop out there and buy some gingham aprons. Do let me hear from you soon. With affectionate regards.

As ever,

EGH/tm

May 15, 1964

Mr. Yar G. Chemicky,
Associate Professor
Department of Art Education
The Pennsylvania State University
University Park, Pa.

Dear Professor Chemicky:

I am very sorry to be answering your letter at this late date, but with one thing and another, here I am.

In thinking the matter over on the Marin paintings; may I make the following suggestions; of course by this time I realize you may well have gone ahead with your project.

1. Sea Piece 1951 Watercolor Coll. Mr. & Mrs. Lawrence Fleischman 19460 Burlington Drive Detroit, Mich.

Neg. # Baker 9336 Mr. Jeffrey Clements Oliver Baker Studios 243 East 10th Street New York, N.Y.

2. Region of Brooklyn Bridge Fantasy 1932 Watercolor Coll. Whitney Museum

You may order photo. from Whitney Museum

3. Spring - Tyrol 1916 Watercolor Courtesy The Downtown Gallery

Photograph of above may be ordered from Mr. Jeffrey Clements, his address is above.

There is a very fine example of a Ben Shahn, known as "Awe" at the Wadsworth Atheneum, Hartford, Conn.

Contact a Mr. William H. Lane, Lunenburg, Mass. Charles Sheeler "Conversation Piece #2 1952 Tempera

Neg. #Baker 20 - 223 Mr. Jeffrey Clements listed above - Please contact Butler Art Institute, Youngstown, Ohio for a fine Yasuo Kuniyoshi known as "Clown" 1948 Casein and you may request a photograph from Butler Art Ins.

Charles Demuth "Stairs, Provincetown" 1920 Watercolor Coll. Museum of Modern Art, New York - Please order photograph from Museum.

I do hope I have been of some help to you - the best of luck

Sincerely yours

John Marin, Jr.

Univ. of Calif

Dear Erh

May 14, 1964

Mr. Frederick S. Wight
c/o American Academy in Rome
Via Angelo Masina, 5
(Porta S. Panorazio)
Rome, Italy

Dear Fred:

It was good to hear from you and I am very happy to hear that you finally have an opportunity to concentrate on your painting and that you are pleased with what is happening. Keep going, kid.

Finally, I had a long, long conference with Stuart Davis, who considered the matter very seriously and decided against Europe for the tour as last planned. He feels (and I must agree with him) that the itinerary is "not up to par" - particularly Basel and Frankfurt. As a matter of fact, the only two places that interested him were London and Paris - "big stuff", as he called it. Incidentally, do you see the Sunday Times of London? In a very interesting illustrated article on NEW YORK ART which appeared in the April 26th issue, Stuart Davis got a tremendous plug and the largest single spread (1½ pages), in color yet. As you know, E. J. Power purchased his latest painting, a huge canvas entitled CONTRANUITIES and visited us about a month ago to see whether there were any others available.

Consequently, there seems to be little purpose in following through on this show for the time being and we'd best wait until we can make the big time abroad. Furthermore, in view of the fact that there are practically no recent paintings and certainly not over 20x32" (1) still owned by Stuart, all the exhibits would have to be borrowed from museums and collectors. Stuart does not like to have paintings removed from view at museums for any length of time because when they are returned after a year or so, the space is occupied - to say nothing of the fact that, in many instances both groups refuse to have works of art out for so long a period. So, that's that. We'll try again at some future time and see whether we can work out a program including UCLA, The Boston Museum (or a substitute), London and Paris. A bill has been recently proposed in Congress to provide ample funds for exhibitions abroad and maybe by the time your new building is completed, the bill will pass.

I am writing to Wijsenbeek and Beeren about another matter relating to a group exhibition and will try to revive the Dove exhibition, which I really want. In Dove's case, with paintings in such small dimensions and weights, the expense involved will be relatively small. Furthermore, there are several very large collections such as Lane's (48), mine (15), Phillips (30 - 40) and the estate, which will concentrate the packing in four locales with few single additions to fill in the gaps and still leave enough paintings in the gallery to continue the American promotion and sales for the estate.

[redacted]

CABLEGRAM 5/14/64

MR. FREDERICK S. WIGHT
AMACADMY
ROME, ITALY

DAVIS DECIDED NO. LONG LETTER FOLLOWS.

EGHALPERT

SHELBURNE MUSEUM

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

Burlington 862-9646
Area Code 802

May 18, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Enclosed you will find for your convenience some guest request slips for use whenever you wish to send any of your friends to the Museum.

Best to you and all the family, hurriedly,

Cordially,

Sterling

Sterling D. Emerson

SDE:cc
Enclosures

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SP-1201 (4-50)

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

1964 MAY 18 PM 4 26

PFA128 (24)SPA022 BA552
N NHC267 DL PD NHC NEW YORK NY 18 341P EDT
MRS EDITH GREGOR HALPERT
DOWNTOWN GALLERY 32 EAST 51 ST NYK
ALTHOUGH WE HAVE ONE OF NEW YORK'S BEST COMMITTEES, TICKET SALES FOR THE "FOUR CENTURIES OF AMERICAN MASTERPIECES" BENEFIT HAVE NOT BEEN SATIWFACTORY THEREFORE, I AM CALLING A MEETING OF ALL VIE CHAIRMEN FOR TOMORROW AFTERNOON AT 4 PM AT MY HOME 333 EAST 68 ST R S V P TR 9-7885
JOHN EASTMAN JR

Showing Select

4 PM 333 68 R S V P TR 9-7885
(48).

Gem centennium

May 28, 1964

Mr. W. A. I. Beeren
Curator
Municipal Museum The Hague
41 Stadhouderslaan
P. O. Box 72
The Hague, The Netherlands

Dear Mr. Beeren:

I am glad to tell you that at the meeting of our Board of Governors held on Monday, May 25, your request for the loan of Ben Shahn's EPOCH was granted.

Our Registrar, Miss Gertrude Toomey, is making arrangements with Keating & Company of New York for the shipment of the painting to you.

Sincerely,

HENRI MARCHAND
Director

HM/AB
CC: Miss Toomey
Mrs. Edith G. Halpert

PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · NEW YORK 21

PUBLIC AUCTION SALES AND APPRAISALS OF
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CHARLES PACKER
Head of Appraisal Dept.

European Representative
EMIL HARTMANN
Limmatstrasse 285
ZURICH, SWITZERLAND

May 29, 1964

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In answer to your recent letter regarding the Max Weber lithograph NUDE STUDY purchased in a recent sale at these Galleries, we have inspected this print and find that it does have a tear, as you say. We will be happy to comply with your wishes in this matter.

If you do not want the print we will return it to the consignor or reoffer it in a future sale.

Awaiting your answer, with best regards,

Sincerely,

John L. Marion

JLM/eab

Whatever we own of merit would eventually go to a museum (probably the McKay in which we are deeply interested) But we are not great collectors — we collect within our means what we truly like and enjoy and can have around us — then if they are museum-worthy will pass them on to a museum who wants or needs them —

I do thank you for your help and interest. Everett and I enjoy seeing you very much — always — We hope you have an easier change — over than anticipated and have a refreshing summer — Everett sends best wishes with mine to you.

Sincerely yours

Helen M. Jones

P.S. The Rattner Exhibit was great. I wish we could own one of his! — maybe some day —

Hon J

PAINTINGS BY STUART DAVIS

Oils

c.1917	Landscape	25 x 26	Randall
c.1917	Self Portrait		Martin Slater
1919	Tioga, Pa.	30 x 24	Dr. Levine
1923	Apples and Jug	18 x 22	Lane
1923	New Mexican Gate	32 x 22	Roswell
1925	Still Life, Three Objects	34 x 26	Wadsworth
1927	Eggbeater #2	36 x 29 1/8	Whitney
1927	Percolator or Contemporary Design	29 x 36	Metropolitan
1928	Place des Vosges #2	36¼ x 25 5/8	Dr. Kramer
1928	Place Pasdeloup	28½ x 36 1/8	Whitney
1929	Cafe, Place des Vosges	36¼ x 29	Halpert
1930	Summer Landscape	42 x 29	Modern
1931	New York Paris #1	51 x 38¼	U. Iowa
1931	Salt Shaker	32 x 50	Modern
1931	Barber Shop		Neuberger
1932	Red Cart	50 x 32	Addison
1932-33	Landscape	22 x 25	Lowenthal
1933	Cigarette Papers	12½ x 12	Cahill
1938	New York Waterfront	22 x 30	Albright
1939	Shapes of Landscape Space	28 x 36	Neuberger
1940	Hot Still Scape for Six Colors	45 x 36	Halpert
1942	Ursine Park	40 x 20	I.B.M.
1946	Pad #2	16 x 12	Honolulu Ac.
1947	Pad #4	18 x 14	Lowenthal
1951	Owh in San Pao	42 x 52	Whitney
1951	Visa	52 x 40	Modern
1952	Rapt at Rappaport's	40 x 52	Hirschhorn
1953	Scene	40 x 52	Metropolitan

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

GROsvenor 9000

American Embassy
Grosvenor Square, W.1.

May 26, 1964.

Dear Mrs. Halpert:

I have waited far too long to reply to your good letter.

I am most grateful for your taking up and continuing the possibility of an exhibition in Europe of the work of Stuart Davis. Please do give me further details of the exhibition that will be shown at The Hague from June 15 - July 21, 1965. It would give us much pleasure to show an exhibition of the work by this great painter in the autumn of 1965. This might even be arranged as early as September, if necessary. I am sure you will understand that we would not want to show the work of so vital an American artist during the summer period when most of the painters and students are away from London. I would indeed hope that we might share this exhibition with The Hague and other points in Europe. If you would like me to approach other USIS Posts in Europe, after I have more information from you, I would be happy to do so.

All the best.

Sincerely yours,

Francis S. Mason

Francis S. Mason
Cultural Affairs Officer

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.
U.S.A.

May 21, 1964

M. Paul Eeckhout, Conservateur
Museum of Fine Arts
Ghent, Belgium

My dear M. Eeckhout:

Thank you for your letter.

Before I can send you photographs for your consideration, would you be good enough to let me know the dates you have set aside for the exhibition "Figuration et defiguration". Having this information will make it possible for me to make specific suggestions. At the moment, we have very few unsold paintings by Ben Shahn and these are limited to work in small dimensions. Thus, it will be necessary to borrow whatever painting you choose from the photographs I am sending you, from museums or private collectors. Because there are so many requests for this artist's work, the date is most important in determining which of the paintings will be available for the specified period. Thus, I trust that you will either write or cable immediately so that I can make a selection accordingly.

It will also be necessary to ascertain further facts, such as the name of the packer, method of transportation and as to whether you will assume the expense involved in preparing the material for shipment and will also take care of the insurance.

Incidentally, there is a particularly handsome example of Shahn's work in the Moderna Museet in Stockholm. This painting, entitled A SCORE OF WHITE PIGEONS is one of the LUCKY DRAGON series. A catalog of this exhibition is enclosed, together with our publicity release.

As soon as I hear from you, I will send you photographs of paintings which I am sure will be available and will furnish the names of the institutions as well as the addresses, etc. so that you may communicate with these organizations directly.

Sincerely yours,

EGH/tm

NATIONAL EDUCATIONAL TELEVISION AND RADIO CENTER
10 COLUMBUS CIRCLE • NEW YORK 19, NEW YORK • JUDSON 6-0055

May 21, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am writing to request permission to use photographs of two pictures owned by the Downtown Gallery in a program to be produced by National Educational Television.

The pictures we wish to televise are Charles Sheeler's CATWALK and INCANTATION. We would like to spotlight them briefly in a show on Elton Mayo, the first man to investigate the effect of morale on the industrial worker's output.

As we have procured reproductions of these paintings from the archives of the Whitney Museum, we need only your permission to utilize the Sheeler works on our program. I hope you will cooperate with us.

Sincerely,

Barbara Kevles

Barbara Kevles

Restoration Estimate - Harnett "Colossal Luck"

cover more than actual area of damage. Damaged area will be filled with gesso and inpainted and surface protected with spray coats of non-yellowing synthetic resin varnish.

Cost of restoration - $300.00

MMW:md

. . . . . .

May 18, 1964

Mr. Graham Porter
Commerce Trust Company
Kansas City, Missouri

Dear Mr. Porter:

Let me thank you for your kindness in allowing us to exhibit the Rattner painting "Composition in Blue No. 1" at our exhibit at Purdue University in late July.

I trust that the packing company in New York will be given instructions by Miss Edith Halpert to pack this separately from other art so that we may send it directly to you as you have so kindly allowed us to do.

We regard this single piece as the most stricking single offering of our exhibit and are pleased that we may have the privilege of having it for display.

Sincerely yours and His,

Howard W. Ellis

HWE:a

cc: Miss Edith Halpert

P. S. May we please have a statement from you regarding the evaluation of the painting so that we may fully insure it for your protection.

H.W.E.

May 18, 1964

Mr. Milton Lowenthal
11 Broadway
New York, New York 10004

Dear Mickey:

I am enclosing a copy of a letter received from Mrs. Miller, which is self-explanatory.

As you probably know, Sheeler wanted to dispose of their Shaker collection and I placed it on loan in Hancock, where it derived and where it belongs as a monument to Charles.

The haggling as to price has been going on for almost a year and I finally succeeded in raising the ante to $10,000, by suggesting payments spread over a period of two years.

Is there any way of turning this into a trust fund for Masya and some method of evading the tax which I suppose is in the capital gains category? Also, don't you think it would be a good idea to have some form of contract rather than this casual letter and of course a later communication will be received after the board meets on May 23rd.

I would like to have a tablet or some other form of recognition indicating that it was formerly the collection of Mr. and Mrs. Charles Sheeler, as I think this would please them and reduce the sense of loss. I hate to bother you with this, but I know that you are very fond of our friends and, as always, have their interests at heart.

I look forward to seeing your collection at the Federation and expect to see Edith and you at the opening if I should be invited. At any rate, I certainly will be there and am happy that you agreed to make this loan as it is certainly a great contribution and particularly so at this time.

My very best regards.

Sincerely yours,

EGH/tm

May 18, 1964.

M. Wellbrock, Secretary
S.S. Spivack
Long Lane
Far Hills, N.J.

Dear M. Wellbrock:

We have your letter of the 13th, informing us that according to your records there is a balance of $108.15 due on Mr. Spivack's account.

We have checked the account thoroughly and find it in complete balance.

To help you clear any differences, we are herewith enclosing itemized statement, showing all transactions, both debits and credits, and we are certain that upon rechecking our account you will find it in agreement with our statement.

If we can be of any further assistance in this matter, please advise.

Sincerely yours,

THE DOWNTOWN GALLERY

BY:

Bookkeeper

AGP

[redacted]

[redacted]

Marin 2000,

Shades 1200

[redacted]

May 15, 1964

Mr. Theodore Looker
630 Fifth Avenue
New York, New York 10020

Dear Mr. Looker:

I apologize for the delay in sending you the information you requested regarding the current valuations of the two paintings for insurance purposes. These are now listed below.

John Marin	A BIT OF ROCKS AND SEA	1932	Oil	$2000.
Charles Sheeler	COMPOSITION AROUND RED #2	1958	Temp.	1200.

Sincerely yours,

EGH/tm

May 22, 1964

Dr. Irving Burton
26912 York Road
Huntington Woods, Michigan

Dear Dr. Burton:

It has just occurred to me that I have never written to you. Please excuse my negligence.

The New York Marin in the window, I am afraid, is not for sale.

The painting is one of a few examples my father put aside from time to time. These pictures were, no doubt, definite steps in his painting career. The picture is also the joint property of Mrs. Marin and myself. She feels very strongly about the painting and will not give it up.

I do hope that I have made myself clear about this matter. Thank you again for your great interest in my father's work. It is always good to see you and Mrs. Burton in the Gallery.

Sincerely yours,

John Marin Jr.

JM/tm

AFA
Photos
Sent 5/1

TELEPHONE, DE 3-8400

ABRAHAM LINCOLN HIGH SCHOOL
ROWLAND AND RYAN AVENUES
PHILADELPHIA 36

May 22

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22 New York

Dear Mrs. Halpert:

I received your letter of May 21st, and I was glad to hear from you.

Thank you very much for ordering prints of the photographs that I requested for my book, and your kind invitation to visit your gallery and to see additional sculpture photographs from your collection.

I will be in New York next Thursday and Friday, and will call you for an appointment at your convenience.

I appreciate your interest and kind consideration.

Sincerely yours,
Bernard Segal

THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

May 28, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I have taken your wonderful advice and will be in New York the night of June 17th, ready and willing to work. I plan to be in New York until the 27th. This ought to give us ample time to work on the bird exhibition and utilize the wonderful things I am sure you have in your gallery. Will let you know shortly where I will be staying and will get in touch with you upon arrival.

In the meantime if you come up with any exciting ideas, please let me know.

With warm regards,

Sincerely,

Bill

William E. Steadman
Director

WES:mm

May 28, 1962

Mr. Nathan Rubinson
Exhibition Chairman
Har Zion Temple
211 Upland Road
Merion Station, Pennsylvania

Dear Mr. Rubinson:

On Friday of last week we received the three Ben Shahn pictures consigned to you for exhibition at Har Zion Temple.

While the framed gouache came back in excellent condition, both of the silkscreen prints were badly damaged. Someone carelessly glued them to a cardboard backing ruining the edges permanently and both were very badly soiled.

As you gathered I was most reluctant about sending these to your exhibition for the simple reason that we have had consistently bad experiences with amateur organizations not equipped to handle original works of art. However you were so insistent and I was under the impression that Ben Shahn was equally eager to have a representation in your show, and therefore made an exception in this instance by sending out the consignment which in addition to involving considerable clerical work on our part included delivery expense, etc.

Fortunately we insisted on having these items covered under your insurance and I am therefore communicating with yourpromptly in the expectation that you will make arrangements with your insurance broker to have this damage to the prints taken care of in the normal routine.

Won't you please get in touch with me and let me know where to send these prints together with the bill in compensation for the 30% of the selling price listed on our consignment invoice.

Sincerely yours,

EGHtgs

C·A·S

COMMITTEE OF ARTISTS' SOCIETIES

FOR A FINE ARTS PAVILION OF CONTEMPORARY AMERICAN ART
AT THE NEW YORK WORLD'S FAIR OF 1964-65
TECHNICAL SUPERVISION BY
THE AMERICAN FEDERATION OF ARTS
41 East 65th Street, New York, N.Y. 10021 YU 8-7700

SU 7-7063

May 28, 1964

Mr. Edward Stasack
University of Hawaii
Art Department
Honolulu, Hawaii

Dear Sir:

Your work of art listed on the enclosed loan agreement form has been selected by the Committee of Artists' Societies for exhibition in the Fine Arts Pavilion of the New York World's Fair, 1964.

Please fill out, sign and return immediately the original copy of the enclosed loan agreement.

Thank you for your cooperation.

Yours sincerely,

Hugo Gellert

Hugo Gellert
Chairman

HG/rr
Enclosure

May 28, 1964

Miss Barbara Kevles
National Educational Television and Radio Center
10 Columbus Circle
New York, New York 10019

Dear Miss Kevles:

As I advised you, we do not own the two paintings by Charles Sheeler and would therefore suggest that you write directly to the owners or, if you prefer, try to reach them via phone. They are as follows:

INCANTATION, 1946 Oil
Owned by Brooklyn Museum

CATWALK, 1947 Oil
Owned by Mr. Charles A. Bauer
Perkins Road - Woodbridge
New Haven 15, Connecticut

You may advise both owners that you have obtained the permission of the artist and the Gallery to use these photographs.

Sincerely yours,

EGH/tm

museum voor schone kunsten gent juli-september 1964

figuratie en defiguratie

de menselijke figuur sedert Picasso

Gand , le
Citadelpark
Tél. 09/22.17.03

BULLETIN D'ADHESION

Le soussigné :.....

adresse :.....

.....

Téléphone :.....

se déclare d'accord à prêter au Musée des Beaux Arts de Gand les oeuvres suivantes destinées à l'exposition

"FIGURATION ET DEFIGURATION. La figure humaine depuis Picasso "

suivant les conditions ci-après.

AUTEUR	TITRE	TECHNIQUE	DIMENSIONS H X L	Valeur d'assurance ou Prix de vente

musée des beaux-arts gand
la figure humaine depuis Picasso

kunstmuseum gent
die menschliche figur seit Picasso

museum of fine arts ghent
the human figure since Picasso

May 13, 1964

Dr. H. C. Shands
169 Hicks Street
Brooklyn, New York

Dear Dr. Shands:

Mrs. Halpert has asked me to drop you this note to tell you that we are arranging for a Morris Broderson exhibition, which will be going out shortly and therefore we would appreciate it greatly if you could let us know your decision regarding THE NUN OF THE SKULL which you took on approval for the weekend.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

May 21, 1964

Mrs. Stephen Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Sybil:

Frankly, I am very much disturbed because no word has reached me from or about you and Steve. After all, you can't be skiing in this weather, unless you are abroad and I would greatly appreciate hearing from you at your earliest convenience.

And of course I look forward with great anticipation to your joint visit. Please let me know ahead so that we can spend an evening here and have a good long gossip. Meanwhile, my affectionate regards.

Sincerely yours,

EGH/tm

1954	Something on the 8 Ball	45 x 56	Philadelphia
1954	Deuce	42 x 26	San Francisco
1954	Colonial Cubism	60 x 45	Walker
1955	Cliche	42 x 56	Guggenheim
1955	Ready to Wear	42 x 56	Chicago
1956	Memo #2	32 x 24	Schramm
1956	Mural for U.N. Conference Room 3	70 x 28	Lane
1957	Premiere	50 x 58	Los Angeles County
1958	Pochade	60 x 52	Halpert
1958	Combination Concrete #2	53 x 71	Benenson
1958	Standard Still Life	18 x 13	Wehr
1957-59	Mural Detail #2	18 x 14	Freeman
1959	Plan #1	12 x 9	Titelman
1959	The Paris Bit	46 x 60	Whitney
1959	UFO	16 x 20	Barnum
1960	Ways and Means	32 x 24	Kaydon
1961	Municipal	30 x 24	Chicago
1961	Standard Brand	46 x 60	Detroit

* Underscoring indicates museum or institution.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 MADISON AVENUE NEW YORK 22

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 6-7800
AREA CODE 212
CABLE ADDRESS
"ARTDEALAS, NEWYORK"

May 13, 1964

SHIPMENTS TO SUMMER SHOW

Parke-Bernet would prefer to receive works for the summer show during the period from June 2 to June 5, but will receive and store works sent either before or after those dates.

If works are sent to Parke-Bernet prior to June 2, advance notice of their shipment and arrival date should be sent to the Galleries.

All works for the show should be at Parke-Bernet no later than June 15.

Members are reminded that transportation and insurance are at their expense.

THE SUMMER SHOW COMMITTEE

May 26, 1964

America-Israel World's Fair Association
1776 Broadway
New York, New York 10019

Attention: Mr. Sitchin

Dear Sir:

Mrs. Halpert has asked me to drop youthis note to ascertain what arrangements have been made for picking up the Zorach HEAD OF MOSES, which you had asked us to consign to you.

We had had no word from you as to date or name of the firm who is to make the pick up. Please note that we close on June 26th for the two summer months and are eager to have word from you about your plans in this matter.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

is available within a price range of roughly $1,000.; but I would appreciate hearing from you.

We continue to love our Marin and Ben Shahn'_

Greetings to you and Jim looking forward to hearing from you. Cordially,

Marjorie F. Lesser

GALERIE COARD
TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 65.000 F

36, AVENUE MATIGNON
PARIS 8e

TEL. : ÉLY. 29-16
R. C. SEINE 57 B 10.508

would gladly welcome your opinion on this matter.

Mr. Rattner is as yet not ready, and concidering that on the business side of things the month of October is less certain than the begining of the New Year 1965. We propose to hold the show in Febuary and Rattner is in favour of this month.

At the same time whilst waiting to meet you, my husband leaves me say that he is pleased to be in touch with you in the business affairs of both Rattner and Ottesen and he thanks you for everything that you are going to do for the latter. He admires him and estimes him greatly not only as an artist but also as a person.

As for myself, dear Mrs. Halpert, you know very well what a great and strong friendship and admiration I hold for you. I hope that everything is going well for you and that I shall soon receive good news from you.

With my very kindest regards,

Yours sincerely,

Nina Gilielesy

AMOS S. BASEL

Miss Georgia O'Keeffe -2- May 29th, 1963

Thank you very much for your cooperation.

Sincerely,

AMOS S. BASEL

ASB:kf
enc.

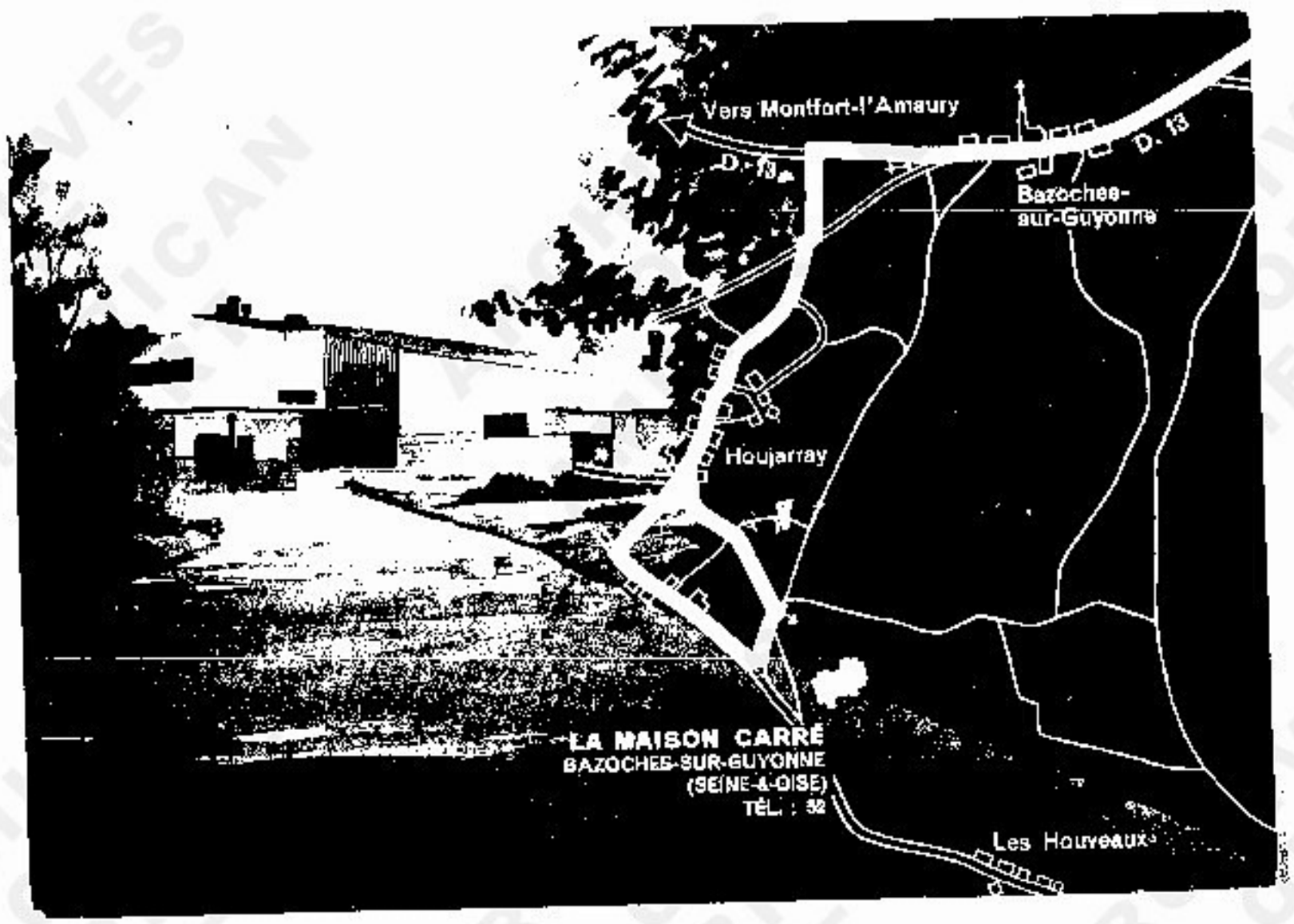
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Amos Basel:

Yes — this photograph you sent me is of a painting of mine painted in 1921 or 1922 I think. Where is this photograph?

Yours very truly

Georgia O'Keeffe



A GALLERY OF DISCOVERIES

May 22, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

The Doctors Ecke send greetings through me...from Hawaii: "ALOHA!" I was there last week and again your uncanny judgement of art and artists prove you have not lost your touch.

I ESPECIALLY ENVY YOU THE OPPORTUNITY TO ACT AS MRS. ECKES' MANAGER! Both of the Eckes seem in fine spirits: Mrs. "E" especially seemed quite pleased with the prospect of coming to New York again to attend the opening of her exhibition in your gallery. If invited, I told her I would be glad to come, too.

So much talent and charm in one family inspires me to seek a collaboration: I told her I would first ask you for permission to share an exhibition of some of her work...in Chicago.

I do not know when I will be coming to New York. Perhaps you may have a suggestion or a plan mutually advantageous to all of us. I would be pleased to hear from you.

With every good wish...and another "bravo" for having such good taste!

Cordially yours,
GUILDHALL GALLERIES Ltd.

S.R. SCHWARTZ, President

SRS/mja

GUILDHALL TWO 404 SOUTH MICHIGAN BLVD. CHICAGO, ILLINOIS: 60605 WE 9-2964

May 25, 1964

Mr. Thomas W. Leavitt, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mr. Leavitt:

Mrs. Halpert has asked me to drop you this note to say that, since you have selected the steel pen drawing which you wish to retain for the Museum, we would be most grateful if you could return the other one at your earliest possible convenience.

We are closing for the summer on June 26th and are anxious to have everything completed in advance of that date in order that we will not have loose ends extending into the summer vacation months.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

May 25, 1964

Mr. Warren Robbins
Washington Museum of African Art
316 A Street, N.E.
Washington, D. C.

Dear Warren:

Thank you for the invitation.

I'm so sorry that I cannot be with you on this important occasion, but it is impossible for me to get away from the Gallery on Wednesday, June 3rd.

I hope the opening is a tremendous success and your great project continues to be so.

As ever,

EGH/tm

Center for Cross Cultural Communication

stedelijk museum

gemeentemuseo amsterdam paulus potterstraat 13 tel. 73 21 66
postbus 5082

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

no. bijlage

Amsterdam, May 13.1964

Downtown Gallery
32 East 51 Street
New York 22

Dear Sirs,

We would kindly request you to send us a copy of the catalogue of your exhibition

"Abraham Rattner"

On receipt of this copy we shall forward to you in exchange a copy of one of our most recent catalogues.

Thanking you in advance for your cooperation,

yours truly,

L. Kloet
Head of the Library

Sent 6/9/64

G.M. 10

May 14, 1964

Mr. Benjamin Horowitz, Director
Heritage Gallery
924 North La Cienega Boulevard
Los Angeles 69, California

Dear Mr. Horowitz:

Mrs. Halpert has asked me to tell you that, much as she would like to cooperate with you, she cannot do so without seeing photographs of the two works by Stuart Davis to which you refer in your letter.

If you could send such photographs on to us, Mrs. Halpert would be happy to be of assistance.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

artist

Form letter

May 27, 1964

Mr. Arthur H. Sussman
69-45 182 Street
Flushing 65, New York

Dear Mr. Sussman:

We have received a letter from Mr. Gruber of the Oriental Studies Foundation about your work. Mr. Gruber advised us that he will be away until the end of June and that we should address our reply direct to you.

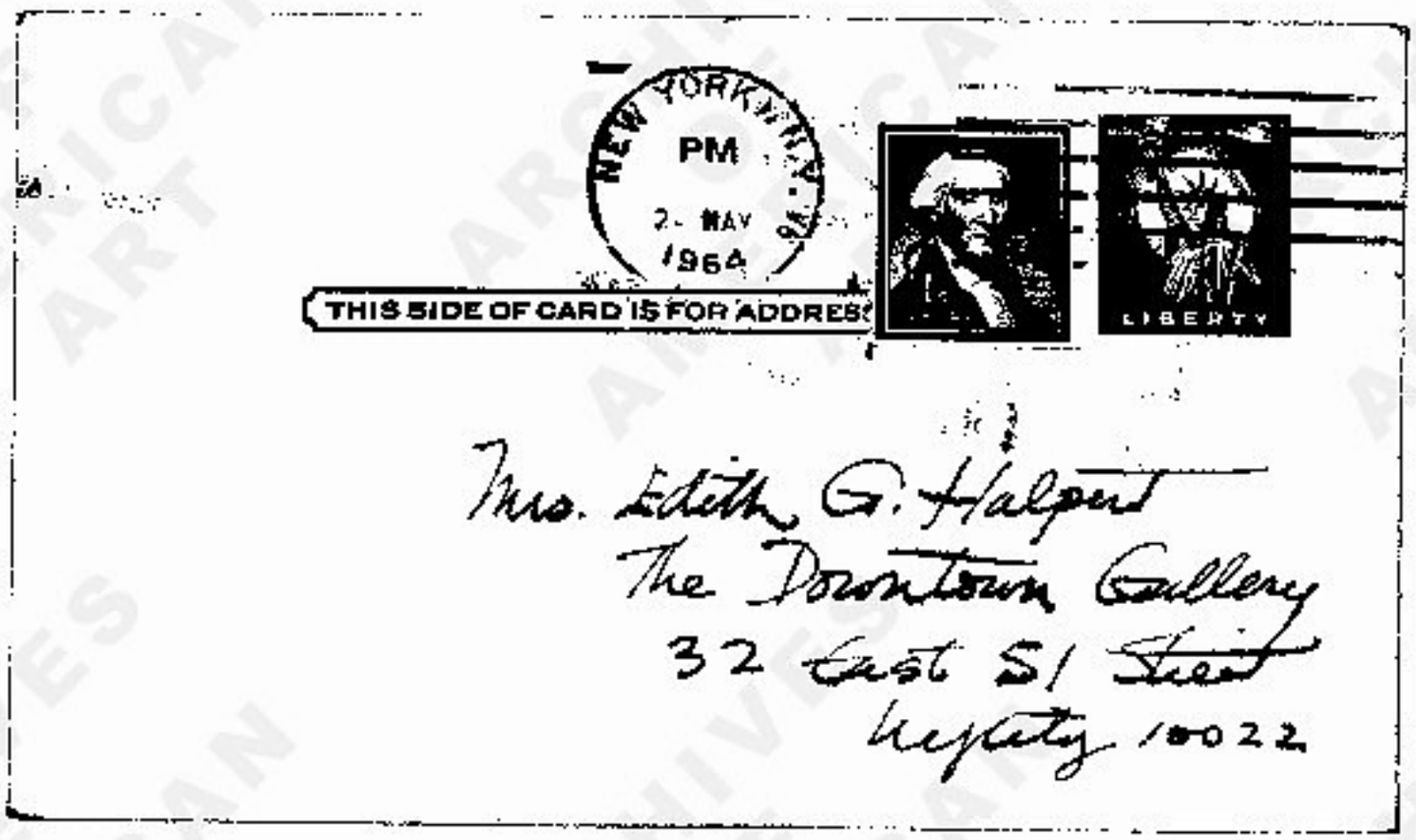
We decided some time ago to concentrate on the artists who had been represented here since previous to 1930 and we are still not contemplating any additions to our roster.

With the nearly 400 galleries now operating in New York, we are sure that you will find a proper affiliation and wish you the best of good luck in doing so.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 28, 1964

Mr. Richard N. Gregg, Director
The Paine Art Center and Arboretum
Box 1097, 1410 Algoma Boulevard
Oshkosh, Wisconsin

Dear Mr. Gregg:

Thank you for your letter and for the very handsome catalog you enclosed.

Indeed, it was I who was honored by your request that I write an introduction. However, I have made it a practice during these many years, to abstain from the role of a critic, for the simple reason that I don't consider it fitting for the artist's agent per se to enthuse (and honestly so) about an artist on the Gallery roster. I'm sure you will understand. As a matter of fact, I don't recall having mentioned one of my artists in any lectures to date, preferring, as I think I should, to act the part of a reporter relating to the period as an active observer and concentrate more on the so-called historical record covering the time involved, etc. Thus, I think it advisable to ask a professional critic to write the introduction to the catalog. The man I have in mind is Cleve Gray. He was on the staff of Art in America, an artist, and a close friend of Osborn, whom he admires tremendously. Would you mind telling me the number of words you have in mind and consider advisable and appropriate for the foreword, so that I can pass this on to Gray.

Biographical data will be sent to you very shortly and the check list will follow as soon as you can specify the number of pictures you would like to include in the show. Osborn has brought in quite a group for this occasion and I will make some additions in order to fill the gaps and make as inclusive a selection as possible within the limitations you may set, as to space.

I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

May 18, 1964

Mr. Nicholas S. Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

No doubt by this time, you have heard from all the publishers. Not only had we written to them, but telephoned on several occasions, which is all we could do. Grossman reported that his London representative had made a direct contact with you and that you had already placed an order.

As you can well imagine, the Fair has created havoc in relation with many desired services and I am happy that we will get away from it all on June 26th, when we close for two summer months, making no exception this year, despite considerable urging. We need the rest and I doubt whether we could stand the type of "sightseeing" visitors. The usual gallery-goers all leave New York at about the same time and there is actually very little loss in business.

Do let me hear how your Shahn exhibition progresses. Incidentally, Ben promised to complete some more prints and I will let you know whether any of the editions we had sold out entirely (I'm referring to his deliveries to date) are included. He rarely completes the stated number as he "gets bored" and of course will not permit anyone to assist him.

My very best regards.

Sincerely yours,

EGH/tm

May 21, 1964

Mr. Bernard Segal
Abraham Lincoln High School
Rowland and Ryan Avenues
Philadelphia 36, Pennsylvania

Dear Mr. Segal:

Upon receipt of your letter, I ordered prints of the photographs you requested and hope to receive them in the near future. Our photographer is greatly preoccupied with orders relating to the Fair and we find it rather difficult to obtain prints from him, but we will do our best.

The pertinent data relating to the sculptures listed will appear on the reverse side of each photograph. Also, if you should be in New York any time before June 26th, when we close for the two summer months, I will be glad to show you additional sculpture which we have completely recorded in the event that you want to extend this representation. Do let me hear from you.

Sincerely yours,

BGH/tm

photo
5/21

May 21, 1964

Mr. H. Bernard
E. H. Waldeck Company
510 West Sixth Street
Los Angeles 14, California

Dear Mr. Bernard:

I am sorry that our answer to your letter has been somewhat delayed. Since we had no record of a sale to Dr. Myerson and the information you furnished did not include the date of the painting, it required some research to locate the original data, which was listed under the name of Harry Glass as the purchaser.

We have a photograph of this painting and I can now give you the information you requested.

Ben Shahn THE PHOTOGRAPHER 22x30" 1945 Tempera

Based on current valuations for paintings of the period and size, I would suggest that it be insured for $6000. This figure is given to you for INSURANCE PURPOSES ONLY.

Sincerely yours,

RDH/tm

C: Dr. Marvin C. Myerson

My very best regards,

Sincerely yours,

EGH/tm

May 18, 1964

Mr. Paul Mills, Director
Oakland Art Museum
Municipal Auditorium
Tenth and Fallon
Oakland 7, California

Dear Mr. Mills:

In reply to your letter of the 14th, I can report that the four Zorach watercolors of California subjects were just delivered to us by the artist as he had no photographs of these paintings, which he had reserved for his own collection all these years. However, in talking with him today, he agreed that it would be far more important to have these, in toto, or any individual picture, in a public collection.

As we listed in our statement for the photographs, watercolors are priced at $750. - the original figure he had set on each way back in the 1920's. The only Sheeler available are the two drawings which are priced at $700. As soon as I obtain photographs of the Webers mentioned previously, I will send them on to you as well and will continue looking through our files of sold or unsold paintings to add to your photographic record.

Sincerely yours,

EGH/tm

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

May 13, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your very kind letter of May 11 and the entry forms for Broderson, Rattner, Shahn, Stasack and Zorach. I believe you have forms for Davis and Tseng Yu-Ho, and these can be completed and returned to us after Mr. von Groschwitz' visit next month. I have forwarded the photograph of the Davis painting BLIPS AND IFS to him in Paris.

As you request, I will ask Mr. Deacon at Santini's to pick up everything from your gallery before June 26.

I hope you have a wonderful summer.

With much appreciation for everything,

Sincerely yours,

Alice Davis

E. H. WALDECK COMPANY

510 WEST SIXTH STREET • LOS ANGELES 14, CALIFORNIA • MADISON 8-9173

Mrs. Edith Halpert
The Downtown Gallery
32 East 52nd Street
New York 22, N. Y.

"THE PHOTOGRAPHER" by Ben Shahn
22" x ~~28½"~~ 30

1945

Dear Mrs. Halpert:

We recently received a request to insure the above painting for $15,000.00 however in order that this item may be properly added to the insured's floater it is necessary that we secure an appraisal of the value. Dr. and Mrs. Myerson are on a trip and will be gone for a month. Would it be possible for you to furnish us with an appraisal of this painting?

We received a copy of a letter written by the Frank Perls Gallery to Dr. Myerson with a carbon copy to you. Due to Dr. Myerson's absence from the City we have taken the liberty of contacting you regarding this matter. Thank you for your kind help.

Yours truly,
E.H.WALDECK CO.
H. Bernard
H. Bernard

Mr Harry Glass

May 15, 1964

Mr. Martin Friedman, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Martin:

Is my face red! When your letter arrived, I asked someone to locate the photograph of the Weber in our record book and it was not until this morning that I was advised that this was non-existent. I am sorry for the delay and thought I should offer you an explanation.

Based on the most recent sales we have made of Weber paintings similar in size, I would suggest that you insure the painting for a minimum of $3500. George Culler is including a very early example of Weber's work as well and I think the combination will be an excellent one. Incidentally, if you have a negative of WOMAN CARRYING PICTURE, would you be good enough to send a print to me for our records, as we try to maintain our archives in good order.

I too was glad to see you at the party and hope that on your next visit to New York I will have the pleasure of seeing you here. It really has been a long time and I miss your visits. As a matter of fact, I think you would enjoy the current exhibition, which is great fun as it provides a tremendously varied cross-section of subject matter within the title and of course an equal variety of "isms". We haven't publicized the exhibition very much because I am petrified of the Fair visitors, whom I see dashing through everything with kids sticking chewing gum on picture frames, touching everything in sight and the adults gazing with some astonishment at the works of art. It was quite a job assembling the exhibition as so much of the material had to be borrowed, as you will note in the catalog. In any event, I hope to see you before the Gallery closes for the summer (on June 26th). My very best regards.

Sincerely yours,

EGH/tm

[redacted]

May 16, 1963

MRS. EVERETT H. JONES

330 Westover Road • San Antonio 9, Texas

Dear Miss Halfpert:

The O'Keefe painting In the Patio #2 arrived safely –

I do appreciate your taking time to have it shipped. As I look back, I am chagrined that we took your time when you were in the midst of a big move, and then left the painting for you to have shipped, rather than getting it out of your way and having it shipped to us from the hotel. Please forgive our lack of consideration. I must have been partly absorbed in the direction in which you had turned my mind – that is whether to hand the painting over now to the McKay, or whether I should consult Flo, who as you know is also an ardent admirer of O'Keefe. I have – or we have – always assumed that

I thought it best to explain the matter in detail to avoid any misunderstanding. I regret that both you and Henri (and I) have devoted so much time to this with blank results.

Keep up the good work, but take some time out for fun. My fondest regards to you and Joan.

As ever,

FGH/tm

C: Henri Dorra

THE EQUITABLE LIFE ASSURANCE SOCIETY
OF THE UNITED STATES

HOME OFFICE NEW YORK 1, NEW YORK

ALBERT L. TURK, SPECIAL AGENT
578 LEXINGTON AVENUE
NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 8-1700

May 20, 1964

Mrs. Edith G. Halpert
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

In accordance with your request I am pleased to submit data on an Equitable Major Medical Policy.

In as much as you have Blue Cross and Blue Shield we recommend a $750 deductible. The annual premium is $113.69. In order to buy this insurance it will be necessary for you to pass a satisfactory physical examination by one of our Doctors which is without cost to you.

Under this plan after $750 of expenses have been paid by Blue Cross and Blue Shield and, or, yourself, Equitable will pay 75% of all expenses for which you are not reimbursed up to a maximum of $15,000 for any one claim.

I have enclosed a brochure which explains the plan in detail. The most important points in my opinion is the fact that the Equitable can never cancel your policy regardless of the number of claims you may sustain and it can be continued as long as you live and pay premiums.

This premium is based on the assumption that your income is not over $24,000 a year. If it is the premium is $141.30 annually.

I will telephone you in about a week to discuss this matter in further detail. Assuring you of my desire to be of service, I am

Cordially yours,

Albert L. Turk

Albert L. Turk

ALT:jl
Enc.

May 12, 1964

Mr. Henry E. Spira
H. E. Spira & Co. Pty. Ltd.
105 Bayswater Road
Rushcutters Bay
Sydney, Australia

Dear Mr. Spira:

Mrs. Halpert has asked me to thank you for your letter.

Would you be good enough to send her the photographs, as well as the sizes of the Weber paintings to which your letter refers.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

PAINTINGS BY STUART DAVIS

1917	Emily Dickinson	24 7/8 x 19	Drawing - brush & ink
1917	40 Inns on Lincoln Highway #2	17 x 22½	Crayon
1922	Stravinsky		Drawing
1939	Study for History of Communications	15 x 34	Brush & Ink
1954	Allee		Drawing
1912	Interior	15 x 11	Watercolor
1913	Babe LaTour (Burlesque)	15 x 11	Watercolor
1913	The Twist	11 x 15	Watercolor
1919	Taxi - Havana	19 x 24 3/4	Watercolor
1927	Matches #2	10 x 13	Gouache
1962	Standard Brand	10 x 13	Casein

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

18 May 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Though I understand your impatience to settle your moving problem, I nevertheless enjoyed seeing that familiar letterhead, with all the personal thoughts and memories it holds, not to mention its significance professionally.

Thanks for your good communication of May 11, and the copy of Tom Leavitt's letter stating the Currier drawing had been selected. I'm delighted it enriches, uniquely, the Santa Barbara collections and again express my own gratitude to you. As for a label such as you have in mind, I'm not accustomed either. How about something like this: Gift of Edith Gregor Halpert in honor of (former director) James W. Foster, Jr.? We just might compose a lengthy paragraph telling the story of our "affair", but then such a label might have an inhibiting effect on their use of the drawing and I'm all for having it shown whether my name is attached or not!

We are a bit mystified about your reference to an insurance claim. Nothing has reached us on which any action could be taken, so I am wondering how you placed your claim and what damages you found. The lapse of time is a concern, too. Having checked the show in San Francisco, I have no clues as to what the damages could have been between Santa Barbara, Honolulu and San Francisco. I gather sculpture was affected? Please let us know.

The peace and remoteness of <u>your</u> Newtown has special appeal, and I could settle down there for a quiet week or two with great joy. Alas, we'll not make the mainland as a family this year and my trip next week will probably take me no further than Kansas City and St. Louis. But thanks for

MAILING ADDRESS 900 SOUTH BERETANIA STREET, CABLE ADDRESS HONART

May 18, 1964

Mrs. Madeleine Wright
Creative Research Manager
Hallmark Cards, Inc.
Kansas City, Missouri 64141

Dear Mrs. Wright:

I regret that we can be of no service to you in connection with posters relating to our exhibitions. On a few occasions we used a poster for window display, but these were original works of art by the specific artist and, of course, ~~are~~ were unique.

Also, because our stock of paintings, drawings, etc. is so limited, we limit our outgoing exhibitions to museums and university galleries, either as one-man shows when a good many loans are included or individual paintings, drawings or sculpture for an important group exhibition. If you plan to be in New York at some time in the near future, why don't you drop in so that you may become acquainted with the work produced by the artists on our roster.

Sincerely yours,

EGH/tm

May 19, 1964

Dr. W.A.L. Beeren, Curator
Haags Gemeentemuseum
Stadhouderslaan 41, Postbus 72
The Hague, Holland

Dear Dr. Beeren:

I'm writing again to make sure that when you hear from Mr. Marceau, you will supply the shipping instructions to him. Meanwhile, I am giving you the full address to avoid further delay.

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

I can't tell you how deeply I regret the mix-up which occurred, but I was quite sure you would communicate with the Museum directly. This is so customary here that I did not realize that I was a little hazy in working out the procedure. For this I apologize and hope that the picture will reach you in time - perhaps via KLM Freight.

Sincerely yours,

EGH/tm

F

May 19, 1964

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Henri:

When I could not reach you and your assistant was good enough to accept the call, I explained that, despite my request that Dr. Beeren of the Haags Gemeentemuseum communicate with you directly, he sent the forms for the Shahn painting, EPOCH, to me. These were forwarded to the Philadelphia Museum several days ago. I was very glad that your assistant, Miss Cooney, stated that the loan is practically assured, but that it had to clear through your committee next week. As you will gather from the correspondence I sent on, it is an extremely important exhibition and I sincerely trust that there will be no hitch. Time is mighty short, but it is a little difficult to operate with foreign museums not acquainted with our customs.

I am now enclosing another letter, which outlines the shipping instructions as formerly planned. No doubt a change in the case of the painting from Philadelphia will be made. I do hope that this will be straightened out through the direct correspondence between The Hague Museum and Philadelphia.

Many thanks for your cooperation - and best regards.

Sincerely yours,

EGH/tm

Rectangular cherry table with square tapered legs. Applied cock bead band on edge of top, 2 drawers	27½" x 10½"
Wash stand - butternut with varley maple gallery. 1 Drawer and cupboard	23½" x 19½"
High chest of drawers. Butternut and pine.	37½" wide 7' high 19" deep
Wall sconce, basswood back, applewood base, Cock bead band on edge of base.	20" high
Side table-pine top, cherry turned legs. Small overlap drawer.	55½" long 21" deep 26" high
Low cupboard - pine. 1 overlap drawer and 2 doors	20" x 38" 29½" high
Cupboard, Pine. 3 drawers with cupboards above and below drawers	36" wide 6'9½" high 18½" deep
Drop leaf table. Maple, 2 drawers, turned legs.	35½" x 43½"
Dining table. Curley maple top, maple base. 2 drawers in base and additional drawer under one end of top.	10' 10 3/4" long 38½" wide 29" high
Two identical benches.	
Secretary desk. Butternut. Minor repairs to lid and drawer.	39" wide 79" high 16½" deep
Swivel sewing chair. Maple and birch base, 8 spindles in back.	
Cupboard or locker. Pine, 1 large and 2 small drawers. Door panels are tulip poplar.	
Maple footstool or cricket.	

Yale University Press

TELEPHONE: 787-7411

MAIL: 92A YALE STATION, NEW HAVEN

CABLES: YALEPRESS

149 York Street, New Haven, Connecticut

May 26, 1964

Miss Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your kind letter endorsing our project to publish selected critical writings from the papers of the late Henry McBride. The project, which was brought to us by Mr. M. H. Miltzlaff, is now in its formative stages. Your encouragement of it will be extremely useful to us and to our Publications Committee in evaluating this exciting proposal.

Mr. Miltzlaff has secured a commitment from Mr. Daniel Catton Rich, Director of the Worcester, Massachusetts, Art Museum, to select, edit, and annotate the work. We believe you will agree that this is an extremely happy choice, and that we are fortunate indeed to find a scholar so eminently well qualified to prepare the manuscript.

Sincerely yours,

Edward T. McClellan

Edward T. McClellan
Arts Editor

ETM/ht
cc: Mr. Miltzlaff
Mr. Gallup

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

May 17, 1964

Mr. Stuart Davis
15 West 67th Street
New York 23, New York

Dear Mr. Davis,

Ever since the energetic sojourn of Walter Quirt here on campus, this matter has been in the back of my head. It is only very recently that I have come to the point where I can do something about it. In short, there is some money available in the budget; I have control over what items enter the Permanent Collection; I should like to add a characteristic Davis.

I am afraid that a painting is out of the running, considering the state of the budget. However, it would be very possible to add a print.

Will you please give this some consideration and let me know what are our chances of obtaining one. It is our print collection that I have been concentrating upon, since, with a limited budget, it is only there that one can get a fairly broad view over a number of areas of art history.

Sincerely yours,

Paul Love

Paul Love
Gallery Director

106 Kresge Art Center

to New York which
Manoeuvers kept us
on a street corner
for upwards of 7 3/4
& an hour. By
the time we got to
town all faces
were minus enthu-
siasm & so we
all went our
various ways to
bed.

It was nice seeing you last night & I took pleased to seeing your place in Connecticut

Sincere
EE Marsh
Mrs. Jonah

May 23

In re: Mrs. Eith G. Halpert
Downtown Gallery, Inc.

(1) Mrs. Halpert will be entitled to a charitable contribution deduction for the fair market value of an undivided one-tenth present interest in her art collection at the time of the gift.

(2) Downtown will be entitled to a charitable contribution deduction for the fair market value of the collection at the time of the gift.

(3) The donation by Downtown to Corcoran as described above will not constitute a distribution by Downtown to Mrs. Halpert as a taxable dividend, liquidating distribution or otherwise and will result in no tax liability to either Downtown or Mrs. Halpert.

No determination or verification has been made as to any assumption of fact included in this letter. Any such assumption is subject to verification by the district director upon examination of the Federal income tax returns for the taxable year in which the transactions occur.

It is important that a copy of this letter be attached to the Federal income tax returns of Downtown and Mrs. Halpert for the taxable year in which the transactions are consummated.

Very truly yours,

John W. S. Littleton
Director, Tax Rulings Division

May 25, 1964

Mr. Heyward Cutting
57 Lakewood Avenue
Cambridge, Massachusetts

Dear Heyward:

I have been going through the Stuart Davis photograph books and find that we have no photograph of a painting you own entitled GLOUCESTER LANDSCAPE, 1919. According to the record, the size of this oil is 18½x22½". If by any chance you have had one made, could you order a print for us at our expense. If not, would it be possible to obtain a snapshot, merely for identification.

Incidentally, I have been a little disturbed about the fact that you have not visited us for a long, long time. I know it is not because you are no longer interested in art and wonder whether we have made some faux pas to discourage your very welcome visits. I'm particularly eager to have you and Mrs. Cutting see the current exhibition of NEW YORK, which offers a fascinating panorama of the face of our big city and the life within it. Most of the paintings were borrowed for this occasion and cover - in time - a half a century.

I look forward to hearing from you and hope you will be in soon.

Sincerely yours,

DGH/tm

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

This was retd. Yes. Let me know

Yes

May 20, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

I hope that the Dove reached you safely through Mr. Burton.

Thank you for your letter of May 11, but I am afraid that for this young lady these prices are out of range. Many thanks for your trouble.

Sincerely yours,

Edward B. Henning

Edward B. Henning
Curator of Contemporary Art

ebh:aw

May 21, 1964

M. et Mme. Louis Carre
Bazoches-sur-Guyonne
France

Dear M. et Mme. Carre:

Many thanks for your kind invitation to attend the reception for Mme. Renaud and M. Barrault. Much as I would like to be with you on this occasion, it is impossible for me to absent myself from the Gallery at this very active part of the season. I hope to have the pleasure of seeing you at a later date, when I will advise you accordingly.

My very best regards.

Sincerely yours,

EGH/tm

one I bought from you, and tell me what you consider its present value.

It is one of his "cow" paintings, 20" x 30", signed and dated 1923. I probably bought it between 1926 and 1928.

I would appreciate it if you can let me have this information for income tax purpose.

Ever sincerely

Frank Seiler

May 22, 1964

Mr. Merv Slotnick
453 South Atlantic
Ormond Beach, Florida

Dear Mr. Slotnick:

Your letter addressed to Mr. Stuart Davis was referred to the Gallery, which acts as his agent.

Unfortunately, the only small paintings by Davis are priced from $2000. up, and ranging much higher as the size increases. However, we have a silkscreen in color, measuring 8½x6", which we can sell for $35.

If you are interested, please let us know accordingly.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President* Alfred Zantzinger, *Vice President* C. Newbold Taylor, *Treasurer*
Joseph T. Fraser, Jr., *Director and Secretary*

May 26, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street,
New York 22, N.Y.

Dear Edith:

You are good indeed to give us a hand toward achieving an exemplary show of Stuart's work. Thank you very much for the time you gave to Marjorie Ruben. We are looking forward with keen anticipation to the photographs you have promised to send.

I thoroughly agree that Stuart's work must not be crowded and once we have the photographs in mind we will choose a group of modest size, but which can be ideally shown.

You may be aware I want to be on hand, if it is at all possible, when you show Fred Ottesen for the first time. It is very rewarding to us to realize your interest and enthusiasm for him and his work. We are trying valiently to hold the banner high in this old place and I do believe the School is on the right track.

I send my personal best.

Sincerely,

Joseph T. Fraser, Jr.
Director

JTFjr/DER

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles Calif. 90069 OLympia 7-1549

May 31, 1964

Dear Edith,

Maybe Morris already sent you this, but anyway here's another one. As you see, we have been very busy organizing this show. I believe it's going to be a very good show, as the few people who saw it at the gallery while we were loading the show in the VW Bus were very much impressed, and Jim H. tells me the interest is high--I hope not like the goose.

We loved having the Rattner show, and feel as though we know the man just having had his paintings and some drawings around, and of course we feel the exhibition of such importance has increased our stature.

We're just crazy about "Jen" Rattner and her husband too--they have been wonderful to us. They were eager to take us to dinner before I leave for N.Y. but of course I never have time.

We leave here June 5th, stopping off in Phoenix to see the show & staying over night. Morris is in fine shape, and will bring a few new pastels for you.

We are eager to see you, and of course will have lots to talk about.

Hastily — Love - Joan

May 28, 1964

Miss Helen Heninger, Director
Cump's Gallery
250 Post Street
San Francisco 8, California

Dear Helen:

Enclosed you will find the consignment invoice for the Folk Art material shipped to you yesterday. Three of the items on your list had been sold and only in one instance did I make a substitution. I have so much of my material out at the moment, largely paintings and sculpture from my own personal collection, a number of which are at the Museum of Early American Folk Arts for the summer, and others in the Better Living Center at the World's Fair (if you will excuse the expression). While it was a bore to get all this material together, I must say that the most tremendous interest has been aroused in Folk Art and we have been selling like mad. In view of our forthcoming move to other quarters (opening in September), I am very glad to get as much material out of the Gallery as possible, as I will have less to worry about when the big day comes. I will be a nervous wreck, anyway, watching the manhandling of the art objects which is now so current.

Also, after much persuasion on my part, I succeeded in getting Ben Shahn to pull some more prints. He rarely completes the edition and, when we get two or three at a time, we are delighted for the moment.

I am now listing those that will be available for you - some, as you will note, at higher prices, because these are really the last of the specific editions. Please let me know which you would like to have sent to you and we will take care of the matter promptly.

Looking at my calendar I see that I have one more month of daily toil before the Gallery closes for the summer a . , boy, will that be a happy day for me. I hope that, with the new arrangement, I will be able to control the situation so that I have no night work. Being on one floor and, of course, above the street level, will certainly assure more comfort and, I trust, more privacy. In any event, I look forward to the change.

And I certainly anticipate your visit. Meanwhile, my fond regards.

As ever,

EGH/tm

May 28, 1964

Rabbi Robert E. Goldburg
Temple Mishkan Israel
785 Ridge Road
Hamden, Connecticut

Dear Bob:

Do my face red!
"... and it ain't sunburn - merely shame."

As it was not possible for me to leave New York for Hamden on the 23rd of May, I very carefully composed a "witty" telegram to be sent to you on Saturday - your 15th anniversary, and it was not until today, when the Beermans stopped in en route to London, that I suddenly remembered that I had failed to send it. Please forgive me.

However, Leonard gave me a brief description of the event, so that I could share it to some degree. My congratulations, and now that you are a big boy, perhaps you'll stop your "freedom rides". Meanwhile, I hope that you will take a ride to New York in the near future to say hello. It will be a great pleasure to see you.

Again, my congratulations, and best regards.

As ever,

EOH/tm

ABC

May 15, 1964

Miss Marie J. DeMott
Raymond Spilman Industrial Design
83 Morgan Street
Stamford, Connecticut

Dear Miss DeMott:

Your letter addressed to the Arlyn Press has just been forwarded to us. I am referring to the one dated April 24th.

The pamphlet ABC FOR COLLECTORS OF AMERICAN CONTEMPORARY ART was financed by the Edith Gregor Halpert Foundation and, until five years ago, the orders were filled directly by the Arlyn Press, which is no longer in existence. Obviously someone in the building at 270 Lafayette Street followed through and ascertained that we are taking care of this project.

There are still a number of copies left (second printing) and I am listing below the prices based on specific quantities.

Institutions may purchase the ABC FOR COLLECTORS at the price of 10 cents per copy (prepaid, plus postage) on all orders of 10 copies and over; for orders of 1000 and more, the price is 8 cents each. It is strongly recommended, but not required, that individual copies be sold to the public for 25 cents.

If you will let us know how many you would like to have sent to you, we would be very glad to attend to the matter.

Sincerely yours,

EDH/tm

May 14, 1964

Mr. Henri Dorra, Acting Director
UCLA Art Galleries
University of California
Los Angeles 24, California

Dear Henri:

There was a strange coincidence yesterday, as I had put in a call for you and was rather surprised that it was your call that I was answering. However, I think we understand each other, but decided to answer Fred's letter completely, outlining all the problems involved and expressing my regrets that both you and he devoted so much time to the project. A copy of this letter is enclosed.

I am also enclosing the photograph for which I have been waiting for weeks. The Fair has worked havoc with the service from our photographer, who has been overwhelmed with work. I have found during many years - and always in the New Jersey area - a number of steel pen drawings by Jewell and consider this one of the best examples in the group. That is why I still have it in my possession. You may have this drawing, if you like it as well as I do, for our cost - $200. - or you may prefer to see it in the original at some future time before a decision is made. Also, I want to tell you that the paper is slightly foxed, as you will note in the photograph.

If I don't see you before you leave for Europe, best wishes for a happy trip.

Sincerely yours,

EOH/tm

May 18, 1964

Mrs. John Sargent Pillsbury
Crystal Bay, Minnesota

Dear Mrs. Pillsbury:

Thank you for your letter.

For this special exhibition, we were obliged to borrow the majority of the paintings shown. Both Tobeys belonged to my collection originally, but have been given to an institution and are therefore marked Not For Sale. However, I talked with John Marin Jr. and he agreed that he might part with LOWER MANHATTAN, which we have never exhibited before this occasion. I am now enclosing a photograph of the Marin, together with all the pertinent data, which appears on the reverse side of the print. The price is $10,000. This is one of three remaining paintings of New York now available for sale. Unfortunately we have no color transparency and with all the activity relating to the Fair, find it impossible to have anyone, including our own photographer, supply us with any kind of print. All I can add is that it is high in key and is certainly among the outstanding examples of Marin's work.

I wish you could see the exhibition in its entirety because it does make an extraordinary ensemble and presents an excellent panorama of almost a half century, with the many facets of New York and its activities.

Sincerely yours,

EGH/tm

THE UNIVERSITY OF NEBRASKA
LINCOLN, NEBRASKA, 68508

ART GALLERIES
SHELDON MEMORIAL ART GALLERY

MAY 26, 1964

MR. JOHN MARIN JR.
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MR. MARIN:

WE SOLD THE BEN SHAHN PRINT "THE POET."

WOULD YOU PLEASE SIGN THIS INVOICE AND RETURN IT TO ME.

WE WOULD LIKE TO HAVE, ON CONSIGMENT, MORE PRINTS BY RECOGNIZED ARTISTS SUCH AS THIS, AT APPROXIMATE 1/7 THE SAME PRICE RANGE.

THANK YOU.

SINCERELY,

Giovanna Bowsky

(MRS) GIOVANNA BOWSKY
MANAGER, ART SHOP.

22 May 1964
1235 Stanyan Street
San Francisco 17, Calif.

Dear Mrs. Edith Halpert,

During the many years of friendship with Max Weber, I was never able to get him to arrange a show of his work in San Francisco. It is a great joy to see him living by his presence in the show you have so graciously lent to Gumpis Gallery.

Max brought to the flowering of American art the touch of a deeply religious being involved with mankind. I am trying in my own painting to carry on this sense of dedication that is proclaimed in everything he did or touched. Looking at his work strengthens my belief.

Most truly yours,
Fred Reichman

May 18, 1964

Mrs. Cipe Pineles Burtin
Filors Lane
Stony Point, NewYork

Dear Cipe:

Believe me, I sympathize with you in your loss of the Ben Shahn brooch and would be very glad to help you in having a replica made. However, as I am moving from this building and am getting ready for my annual closing-down period of July and August, I thought it best to get all my valuables tucked away. These naturally include the brooch and, at the pace I am going, I would find it rather difficult to take time out for a long visit to the bank vault to search for this one item.

Since Bernarda has one, I'm sure she will be glad to lend it to you and if you call Ben, he can bring it in on his next visit to New York. There are several others extant, but I don't know exactly who owns them. However, Ben can certainly help you out in this matter.

How about coming in to say hello? It has been a mighty long time since I have had the pleasure of seeing you. Meanwhile, my best to you and the family.

Sincerely yours,

EOH/tm

RESTORATION ESTIMATE FOR INSURANCE CLAIM - continued

DAVID - "Pochade", oil on canvas, 4' x 5'.
Finger marks at lower left corner and at other scattered points around edge. Various dents and minor scrapes - possibly a small paint loss at top center in light area. **$75.00**

Total cost of restoration of paintings listed - **$320.00**

MMW:md

. . . . . .

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

May 13, 1964

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

. . . . . .

ESTIMATE FOR INSURANCE CLAIM - MINOR RESTORATIONS

STASACK - "Pacific", oil on canvas. Scattered scratches at three points in left quarter of the painting. Scratches vary in depth and may require filling at some points before inpainting.	$75.00
PRICE - "In the Mountains" Small paint loss in yellow ochre area 5" from top and 2-1/2" in from left side - several tiny losses in blue area, 6" from bottom and 12-1/2" in from right edge.	$45.00
MARIN - "Weehawken Sequence" Deep scratch in purple area, 2-1/2" from right side. Fill and inpaint.	$25.00
WEBER - "Talmudists" Shallow, irregular scratches in brown-grey area of background beneath curved brown line. Retouch.	$25.00
DEMUTH - "Love, Love, Love", 1928. Long vertical scratch, 2" in from left side, in top left quarter of painting.	$40.00
O'KEEFFE - "In the Patio" Remove finger marks from many spots around edge	$35.00

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

HERMAN C. BIEGEL
THOMAS E. JENKS
C. RUDOLF PETERSON
JOSEPH G. BLANDI
VALENTINE BROOKES
VINCENT H. MALONEY
GEORGE P. LAMB
RALPH S. GAYTON
JOHN P. LIPSCOMB
ALFRED M. OSGOOD
JOHN A. CARDON
ROBERT W. SULLIVAN
JOHN M. SKILLING, JR.
GEORGE W. BEATTY
CARRINGTON SHIELDS
HERBERT L. AWE
RALPH I. PETERSBERGER
WILLIAM T. GIBB, III
MALCOLM D. MAC ARTHUR

COUNSEL
FLOYD F. TOOMEY
FREDERIC P. LEE
RALPH A. GILCHRIST

ARTHUR H. KENT (1894-1960)

LAW OFFICES
LEE, TOOMEY & KENT
1200 EIGHTEENTH STREET, N. W.
WASHINGTON, D. C. 20036
FEDERAL 8-4858

CABLE ADDRESS "LEETAK"

ASSOCIATED IN FEDERAL MATTERS

KENT AND BROOKES
1600 INTERNATIONAL BUILDING
ST. MARY'S SQUARE
SAN FRANCISCO, CALIFORNIA 94108
YUKON 1-7830

VINCENT H. MALONEY
655 MADISON AVENUE
NEW YORK, N.Y. 10021
TEMPLETON 8-7240

ROBERT W. SULLIVAN
1700 BROADWAY
DENVER, COLORADO 80202
292-1650

BRUSSELS OFFICE:
4 PLACE DE LOUVAIN
DR. P. E. E. VANTOMME
RESIDENT ASSOCIATE
TEL. 17-07-09

May 28, 1964

Dear Mrs. Halpert:

I am enclosing a copy of the ruling we obtained today from the Internal Revenue Service relating to your and the Downtown Gallery's gift to the Corcoran Art Gallery. I am also sending a copy to Mr. Baum in New York.

When you and he have had a chance to study the ruling, I shall be glad to discuss any aspects of it with you.

Yours,

Herman Biegel

Enclosure

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

May 18, 1964

Mr. Victor Waddington
The Waddington Galleries
2 Cork Street
London W.1, England

Dear Mr. Waddington:

Well, the Marin shipment arrived and finally the Customs Officer gave us clearance. We are now in the process of replacing the entire group in frames and filling in the gaps in our rapidly receding inventory.

Enclosed please find a new consignment invoice, listing the ten paintings which you have retained. While the net price will, of course, remain as listed in the original invoice, I would suggest that you increase your selling price considerably as we have done over the past six months. As a matter of fact, there is nothing below $2000. for the smallest examples and there are very few of the larger under $3500. So whatever you see fit. It was most pleasant working with you and the paintings were returned in excellent condition and the sales have been gratifying as well. Naturally, we are eager to create a market in London for our artists who, as you know, are rarely included in the American exhibitions sent abroad by the International Council, despite the fact that, with the exception of the younger artists, each painter and sculptor is represented in a minimum of 15 museums in America and others abroad as well as private collectors in various countries on the Continent and now in Japan, etc. When you are next in New York, I would very much like to show you a cross-section of work by Arthur Dove, who, according to a statement made by Alfred H. Barr Jr in 1951, "especially, anticipates by 35 years the current interest in a kind of abstraction which depends for its effect upon free, fluent form and color, informed by a deep, poetic feeling for Nature.....He should be honored for the quality of his lonely art and for his importance as a precursor of the strongest current in mid-century American painting." Another quotation - this by James Thrall Soby - reads "While discussing the younger painters, Stamos, Baziotes and Rothko, refers to Dove as the most consistent American exponent of organic abstraction."

There are others, like Max Weber, who is the only American artist invited by Roger Fry to exhibit with the Grafton group in London in March of 1913. Of course, you know of Stuart Davis, who is in the current exhibition at The Tate Gallery and was included in the one previously held at The Tate. His large painting entitled CONTRANUITIES was purchased by Mr. E. J. Power. I could go on and on through our list, but perhaps this report will stimulate your interest in the rest of the group. And I look forward to another visit from you. My best regards.

Sincerely yours,

EGH/tm

May 15, 1964

Mr. William Lane
Holman Street
Lunenberg, Massachusetts

Dear Bill:

It was so good to talk to you and to hear such cheer. I am delighted that life is so good, such a great success.

To change the subject, I want to acknowledge the receipt of the two paintings and to advise you that Miss Wetherston has examined the FROZEN POOL AT SUNSET and, as soon as she finishes a report, I will send it on to you so that you may advise your insurance broker accordingly.

Do let me know when you plan to be in New York. I would love to have Saundy and you for dinner. In any event, I certainly look forward to your visit. My fond regards.

As ever,

EGH/tm

April

May 21, 1964

Mr. Victor Waddington
Waddington Galleries
2 Cork Street
London W1,
England

Dear Mr. Waddington:

The Insurance has been placed on the John Marin paintings. I take it that you are shipping them return via TWA, to W.H. Keeling, 98 Broad Street, New York.

If there are any questions you may have in the future; please do not hesitate to contact me.

One of these fine days I hope to pay you a visit - I am not certain when -

Again many thanks -

Sincerely yours

John Marin, Jr.

Commerce Trust Company KANSAS CITY, MISSOURI 64141

GRAHAM PORTER, VICE PRESIDENT

May 18, 1964

Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Gentlemen:

This is just to advise you that the Kuniyoshi painting, "My Fate is in Your Hand", has now safely arrived.

Sincerely,

Graham Porter

Vice President

GP/sfm

In re: Mrs. Edith G. Halpert
Downtown Gallery, Inc.

The items to be donated to Corcoran by Downtown are listed in Exhibit A attached to the letter dated February 24, 1964 and are incorporated herein by reference. The aggregate cost to Downtown of the above items is stated to be $73,355.16 while the aggregate cost of about 267 items to remain in Downtown's inventory is stated to be $171,517.28. It is represented that the fair market value of the items to be donated to Corcoran by Downtown bears about the same relation to the fair market value of all the items now owned by Downtown as the cost of such items being donated to Corcoran bears to the total cost.

The deed of gift submitted with the original request for a ruling provided for a gift by Mrs. Halpert to Corcoran of a remainder interest in one-tenth of her personal art collection each year for ten years and a similar type gift by Downtown. Since the original ruling request, however, the donors have revised their proposed contributions so that Mrs. Halpert is now proposing to donate an outright ten percent interest in her personal art collection and Downtown is proposing to donate the entire interest in its art collection. In the letter dated February 24, 1964, it is stated that the gifts will be subject to certain conditions relating to the housing and maintenance of the art collections but these conditions were not enumerated. It is assumed, however, that these conditions will be the same and not more than conditions 6(d), (e), (f), (g), (h), (i), (j), (k), (l) and (m) enumerated in the original deed of gift submitted with the application for a ruling, except in the deed of gift from Mrs. Halpert conditions 6(d), (e) and (f) will have to be amended as stated in the letter of February 21, 1963 from Mr. George Hamilton.

A letter from the director of Corcoran indicates that the items received from Downtown as a gift will be identified in the customary manner used by Corcoran to identify all such gifts, including a notation on or next to the frame of the painting that such painting was a gift of Downtown.

In the past Downtown has made available various paintings and other art objects to a large number of institutions located all over the United States and in some foreign countries as well. Its sales have increased and at least a portion of the increase must be due to the increased exposure to the public. The proposed gift is in furtherance of this program of exposure through Corcoran.

May 21, 1964

Dr. Irving Levitt
24535 North Carolina Drive
Southfield, Michigan

Dear Irv:

Just so that you can relax, I want to advise you that I have received a letter from the Bank of the Commonwealth and would very much like to send a copy of this to my bank and some others, who just assume that an error on their part should be accepted without any to-do. The letter I received was really almost touching. The next time you see Mr. Stahlbusch, tell him he almost performed a miracle, as this hard-boiled dame practically wept upon reading his moving statement.

I also want to acknowledge the receipt of the Davis and the Stella, which arrived a few days ago. We are very happy to have them home again. I'm up in my apartment dictating this letter, but my records are not here with me. However, I have a recollection of having seen your receipt for the bust of Marin.

It was wonderful seeing you and Shirley and I hope that your visits will be more frequent in the future. Do let me know in advance.

My very best and fond regards.

As ever,

EGH/tm

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York · ENdicott 2-5314

Conservation of Paintings

May 13, 1964

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

. . . . . .

JOSEPH POLLET - "Interior", oil on canvas, 39" x 50".

The surface is extremely dirty and has much rough textured impasto. Weight of paint film has caused canvas to bulge at back in certain areas. There are many losses, due to flaking, particularly in the brown areas. Paint around losses is lifting away from canvas.

Suggested Restoration Treatment:

Painting should be put under vacuum pressure on hot table to bring distorted canvas back into plane. Painting will be lined using heavy unprimed linen and wax-resin adhesive. After lining, painting will be cleaned, placed on a Lebron stretcher and losses filled with gesso and inpainted. Surface will be sprayed with non-yellowing synthetic resin varnish.

Cost of restoration - $650.00

MMW:md

. . . . . .

C·A·S·

COMMITTEE OF ARTISTS' SOCIETIES

FOR A FINE ARTS PAVILION OF CONTEMPORARY AMERICAN ART
AT THE NEW YORK WORLD'S FAIR OF 1964-65
TECHNICAL SUPERVISION BY
THE AMERICAN FEDERATION OF ARTS
41 East 65th Street, New York, N. Y. 10021 YU 8-7700

May 26, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Mrs. Halpert:

Your work of art listed on the enclosed loan agreement form has been selected by the Committee of Artists' Societies for exhibition in the Fine Arts Pavilion of the New York World's Fair, 1964.*

Please fill out, sign and return immediately the original copy of the enclosed loan agreement.

Thank you for your cooperation.

Yours sincerely,

Hugo Gellert

Hugo Gellert
Chairman

HG/rr
Enclosure
(P)
*Morris Broderson "The Rape 1", 1963
George K. Morris "Saint Etienne du Mont, No. 2", 1962-3
Abraham Rattner "Up from the Wilderness No. 2", 1963
Ben Shahn "It's no use to do anymore", 1962

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

May 26, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

I have just received a letter from Mr. von Groschwitz in which he advises that he will be returning to this country a little earlier than expected; in fact he should arrive in New York next Monday evening. He will no doubt telephone you before he comes in.

With best wishes,

Sincerely yours,

Alice Davis

Secretary for the International

TELEPHONE, DE 3-8400

ABRAHAM LINCOLN HIGH SCHOOL

ROWLAND AND RYAN AVENUES

PHILADELPHIA 36

May 17

Mrs Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 ~~st~~ St
N.Y.C. 22 N.Y.

Dear Mrs. Halpert:

Recently I was approached by a representative of The College Division of Prentice-Hall, publishers, to write a text book on sculpture.

Is it possible to obtain glossy black and white photographs of sculptures from your primitive collection, for my book, "Sculpture — & Three Dimensions"?"

Hen-Pheasant — weathervane
19th Cent. Georgetown, Conn.

Peacock — Tinsmith's sign, painted zinc
early 19th Cent. Torrington, Conn.

Formal Horse — Weathervane — cast iron and copper
19th Cent. found in Mass.

Credits will be given as you designate.
I would appreciate hearing from you.

Sincerely yours
Bernard Segal

May 19, 1964

Miss Mirella Bentivoglio
Via Archimede 139
Rome, Italy

Dear Miss Bentivoglio:

It was good to hear from you.

Upon receipt of your letter, I made a survey and realized that there is only one gallery in New York which deals largely with "naive" paintings. This is the St. Etienne Gallery at 24 West 57th Street, New York, New York, which promoted Grandma Moses and still represents the estate.

The American Folk Art Gallery, which is an adjunct of The Downtown Gallery, devotes itself exclusively to 18th and 19th century Folk Art and does not step much beyond the Civil War - nothing later than 1870.

Thus I would suggest that you write to the St. Etienne Gallery regarding your protege.

My very best regards. I hope that you will have occasion to be in New York before the year is over. It will be a great pleasure to see you.

Sincerely yours,

EGH/tm

May 21, 1964

Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York 10021

Attention: Bookkeeping Dept.

Gentlemen:

On April 28th, we delivered to you a lithograph by Max Weber entitled NUDE STUDY, together with a letter pointing out that the print was torn and not so listed in the catalog.

While we have a receipt for this print, I have had no word from you subsequently and will appreciate hearing from you about your decision in this matter. Many thanks for your consideration.

Sincerely yours,

EGH/tm

The Hague Museum and any other part of Europe as, according to Alfred Barr, James Soby, and Alan Solomon, as well as many other critics and many museum personnel, Dove was certainly the progenitor of such artists as Vasiotes, Stamos, Gottlieb, and many other prominent artists today of the same school. I wish you success with your forthcoming exhibition and hope that when you are next in the U.S.A., I will have the privilege of seeing you again. Perhaps you w'll have sufficient time to become acquainted with some of the other artists on our roster who anticipated many of the other movements in contemporary art.

My very best regards,

Sincerely yours,

EGH/tm

P. S. I have made several phone calls to the Philadelphia Museum and was finally advised this morning via telephone that EPOCH will be available for you and may therefore be included in your catalog. From this point on, however, please direct your correspondence regarding this loan to the Museum in order to save a tremendous amount of time. In writing to the Museum, please indicate who the shipper will be, when the painting will be picked up and when it will be returned. Institutional procedures have to be followed as you know, I'm sure you understand.

May 21, 1964

Mrs. Everett H. Jones
330 Westover Road
San Antonio 9, Texas

Dear Mrs. Jones:

Thank you for your very charming letter.

I am glad that the painting reached you, but regret that I am the cause of some difficulty on your part in making a decision regarding the final destination of this very handsome O'Keeffe. It seems logical to present this to your daughter, who in turn can, if she so wishes, make a deed of gift to the McNay Institute, which I know will be delighted with this acquisition. Consequently, both parties will have pleasure successively.

It was so good to see you and Bishop Jones and I hope that your visits will be more frequent in the future. My very best regards.

Sincerely yours,

EDH/tm

P.S. I am delighted that you saw the Rattner exhibition. Some day I would love to show you two or three of Rattner's letters which, together with the paintings to which he refers in these, I think you will find thoroughly inspiring. His is a profound religious expression and often an extremely moving one. I have just completed reading his latest statement in relation to this world of ours and am so deeply moved that I wanted to share this feeling with you.

BURTIN 5/20/64

Edith, Thank you for your quick helpful answer. I was going to you in Bernarda because it seemed easier to have it all written. At any rate, David Webb says that they don't need the pin line because they found Quinte [illegible] line [illegible]

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

May 14, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs.Halpert:

The Executive Committee met yesterday and discussed the purchase of the Sheeler Collection. It was the opinion of this group, who will recommend it to the Board on May 23, that the collection should be purchased for $10,000 with the payment divided into two installments, one during 1964 and one in 1965. The first payment will be made on or before October 1, 1964 and the second, on or before October 1, 1965. It is quite possible that both payments can be made in advance of these dates as I will start now to raise special funds for this purpose and hope that this is agreeable to you and Mr. and Mrs. Sheeler.

We are busy preparing the Village and various new installations for our opening on June 1st and hope that sometime this season you will be able to visit us and that you will let me know in advance so that we can have luncheon together. I do appreciate your efforts in making it possible for Hancock Village to have this fine group of Shaker furniture whichwill be enjoyed by many people over the years.

With kindest regards, as always,

Sincerely,

Mrs. Lawrence K. Miller
President

abm/ec

Artists Appl

May 15, 1964

Mr. Ladislav Sutnar
307 East 37th Street
New York, New York 10016

Dear Mr. Sutnar:

Some years ago, we decided to concentrate entirely on the artists whose association with the Gallery preceded 1930. Since there are more than 400 galleries in New York today, we feel that there is adequate opportunity for any artist of talent and better equipped to promote and sell younger artists. Besides, Mrs. Halpert has to devote considerable time to writing and lecturing and cannot honor the many requests received from various parts of the country and abroad. I am sure you will understand.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

May 15, 1964

Mr. Joseph Cantor
R.R. 2, Box 293
Carmel, Indiana

Dear Mr. Cantor:

As you can well imagine, The Fair has affected us poorteity folks considerably. Specifically, we are having great difficulties in obtaining the services of our photographer and I am just about to give up hope in connection with color slides or transparencies of the two Tseng Yu-Ho paintings which interested you specifically.

Perhaps the attached will be of some help to you. If you place these two tracings directly over the photographs, it may suggest a color organization. Actually, they both contain a good deal of the amber tone in variations, but the accents vary with the darkest tones in the linear form. The two paintings relate beautifully to each other and would make excellent combination.

AWAY AND OVER is 72" inclusively. The section you refer to as the mat is a part of the painting, but the tones of this are very much darker than THREE PEAKS and MATTER.

Do you think that Mr. and Mrs. Herman would be willing to undertake the packing and shipping expense if we agreed to send these two paintings to them on approval so that they could try them in their home? If so, we would be very glad to cooperate.

Until we close on June 26th for the two summer months, we are open from Monday through Friday, but are closed on Saturday. I hope that you can pay us a visit before our annual vacation. And do let me know whether you think it advisable to ship the pictures to Carmel. Thank you for your interest.

Sincerely yours,

EGH/tm

The Paine Art Center and Arboretum

Dear Miss Halpert:

Enclosed is a catalogue from our present exhibition of work by Charles François Daubigny. I thought you might like to see it.

We would like to print a catalogue on the Robert Osborn show which, through your cooperation, will be held here in September. Funds are not available for an illustrated publication like the Daubigny, but it is hoped to have one of Osborn's paintings in black and white on the cover. Inside would be a biographical statement and a check-list of all items in our show.

It would be an honor if you could write a brief introduction to the catalogue. Considering the extremely active life you lead, your time may not be available to do so - but at least I can hope! Such an introduction might place Osborn in his position with other historic caricaturists, his keen sense and knowledge of humanity, the difference of approach between his painting and drawing - and possibly why he is represented in your important gallery. Is this too big an order???

Cordially yours,

Richard N. Gregg

Richard N. Gregg
Director

May 15, 1964
Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

BOX 1097 • 1410 ALGOMA BOULEVARD • OSHKOSH, WISCONSIN

May 22, 1964

Mr. Frank Getlein, Art Critic
The Washington Star
Third and Virginia S. E.
Washington, D. C.

Dear Frank:

Just because you wrote such a splendid article about the Rattner paintings in our exhibition last March, I am rewarding (?) you by sending a copy of Abe's statement relating to the two paintings entitled CLOWN #1 and CLOWN #2. This has just arrived, in his inimitable handwriting, and I had it transcribed, with a copy for you.

To me, this is such a profound and touching statement relating to our time and, of course, to Abe's paintings, that I am eager to share it with the very few individuals I know who are sensitive to the overall situation and can appreciate the truly religious quality of Abe's work as you do.

Are you planning to return to Berlin for the summer months? We are closing the Gallery on June 26th and for the next few days after closing, I will be dashing up to Newtown, where I hope to spend most of my vacation, with (I am afraid) rather frequent trips to New York to oversee the remodeling of my new gallery quarters. The lease has not as yet been signed, but I hope to get this over with next week and get the plans a-popping. It will be rather difficult for me, I know, to change my gallery image in keeping with the new setting, but the change is imperative for me as an alternative to becoming a resident of the Fairfield State Hospital. This first floor location, right on the street, and three stories have become much too much for me, with all the stray public getting into my hair, together with other disagreeable elements.

If you are planning to be in Connecticut, I hope I will be seeing you-all during the summer, when I am relaxed and practically human. Meanwhile, my very best regards.

Sincerely yours,

EGH/ta

P.S. Confidentially, I just wrote a letter to Commissioner Caplin stating that I am ready to call off the gift unless the matter is closed within the next week or so, when I will give you the first crack at the story. Meanwhile, please remember that this is <u>very</u> confidential, but you may be sure you will be the first to know the final outcome of this great farce. Perhaps we can write a musical comedy in the Fall, preferably with an opening at the new cultural center. How about it?

CABLE ~~TELEGRAM~~ 5/18/64

To: DR. W.A.L. BEEREN, CURATOR
HAAGS GEMEENTEMUSEUM
STADHOUDERSLAAN 41
THE HAGUE, HOLLAND

PHILADELPHIA MUSEUM LENDING "EPOCH"

EDITH G. HALPERT, DOWNTOWN GALLERY

May 18, 1964

The Hon. Mortimer M. Caplin, Commissioner
Internal Revenue Service
Internal Revenue Building
12th and Constitution Avenue, N.W.
Washington, D. C. 20025

My dear Mr. Commissioner:

Because of your most gracious reception when I called on you in March of 1963, I dare write to you directly about my proffered gift of my art collection to The Corcoran Gallery.

In the interim, the joint collection (personal and that of the Gallery) has been shown - at their request - at the museums in Santa Barbara, Honolulu and San Francisco, where it was received with tremendous enthusiasm and very flattering reviews in many publications. But the gift is still pending, for more than three years since the original offer. I have spent an enormous amount of time in consultations, travelling, and there has been considerable expense for legal, accounting fees, secretarial, bookkeeping and general clerical work involved in this project.

Mr. Rogovin has been exceedingly cooperative, but I have reached the point where I must revise my will before the first of June as well as other plans since I have sold my building and am moving to other quarters.

Everyone agrees that it would be a great loss to the Nation if I were to cancel the gift and with it many additional gifts from other dealers and collectors who feel as strongly as I do that our Capital should have a collection of American art, particularly at this time when so much is being said and written about the "cultural explosion" in Washington.

This is my final attempt to have the matter cleared and I shall be most grateful to you for making this possible and advising me accordingly - or, if it must be, otherwise.

Many thanks for your attention.

Sincerely yours,

EGH/tm

FRIENDS OF THE WHITNEY MUSEUM *of* AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N. Y. • Telephone: PLaza 7-2277

May 18, 1964

To the Members of the Friends of the Whitney Museum of American Art, Inc.

NOTICE IS HEREBY GIVEN that the annual meeting of members of the Friends of the Whitney Museum of American Art, Inc. will be held at the Whitney Museum of American Art, 22 West 54 Street, on May 27, 1964, at four-thirty o'clock, for the purpose of electing directors of the corporation and to transact such other business as may properly come before the meeting.

For Discussion

The Board of Directors plans to establish a number of new committees to study the problems and opportunities connected with the Museum's move to its new building. Some of questions suggested are new classes of Museum membership, policy on admission charges, educational activities for adults and for children, expanded publications. Suggestions from the floor will be welcomed.

Entertainment

Two experimental films will be shown: SHOOT THE MOON by Red Grooms and Rudy Burckhardt and a film by Alfred Leslie and Bud Wirtschafter of a "Happening" held at George Segal's farm with Alan Kaprow, Ginnever, Wolf Vostel and others.

David A. Prager
Secretary

Cocktails will be served after the films.

R. S. V. P. JK

oakland municipal art museum

PAUL MILLS, Director

MUNICIPAL AUDITORIUM, TENTH AND FALLON, OAKLAND 7, CALIFORNIA

TEmplebar 2-2738

May 14, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Thank you very much for the Sheeler and now Zorach photographs which we are most grateful to have for our files. We are requisitioning the prints, payment should come through in due course.

Since no owner is listed for these I deduce there is a possibility they are still owned by the gallery. If that is the case, we would be most interested in what sort of price you might have on them for us. The four titles are: Yosemite Falls, 1920; El Capitan at Left Bridal Veil Falls at Right, 1920; Mountains-Yosemite Valley, 1920; and Nevada Falls-Yosemite Valley, 1920.

Again our thanks for your continuing help; I know it will ultimately result in more attention due to the fine California work done by these artists.

Cordially,

Paul Mills

Paul Mills
Curator

PM:dd

C O P Y

Linden and Deutsch
597 Fifth Ave.
New York 17

May 14, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, New York.

Re: Storrs Sculpture

Dear Edith:

The following are the suggested changes. If you have any questions, do not hesitate to call.

In Par. 1, page 2, line 3, the phrase "and to make every effort" should be deleted.

Par. 2
"This Agreement shall commence on the date hereof and shall continue for a period of five years thereafter. At Gallery's option this agreement shall automatically be renewed from year to year thereafter without further notice unless Gallery notifies Mrs. Booz of its intention to terminate at the end of a given year, upon ninety days' prior written notice sent by certified or registered mail."

Par. 3 (d): The Gallery's permission should not be limited to sales by Mrs. Booz of Schedule A sculpture not held by Gallery, but should include any sales by Mrs. Booz of any Storrs Sculpture not held by Gallery but sold by Mrs. Booz.

Par. 4 (a) should provide that within fifteen days after Gallery shall have received a copy of the Agreement signed by Mrs. Booz and Gallery, Gallery shall notify Mrs. Booz of the pieces of Storrs Sculpture which Gallery elects to exhibit.

Par. 4 (f): A standard of "greatest possible care" is unfortunately too rigid. Suggest instead that 4 (f) should read:

"Since it is not the custom for galleries to insure consigned goods, Gallery shall not be obligated to insure the Storrs Sculptures. Gallery, agrees, however, to exercise its best efforts to protect from damage all Storrs Sculptures in its possession."

A new Par. 6 should be inserted and paragraphs 6, 7 and 8 renumbered accordingly.

Par. 6 should provide that within three months after the expiration of this agreement Mrs. Booz shall remove, at her expense, all pieces of Storrs Sculptures then at Gallery and, if not removed by that time, then Gallery may ship such sculpture to Mrs. Booz at her expense to Mrs. Booz's last known address upon fifteen days' prior notification to her thereof.

Sincerely,

(signed) Bella
Bella L. Linden

Gentlemen:

I am preparing a textbook on watercolor techniques to be published by Prentice-Hall, Inc. May I please have your permission to include the following material from

Spring-Trail, John Maria

by

in my book and in future revisions and editions thereof, including non-exclusive world rights in all languages. These rights will in no way restrict republication of your material in any other form by you or others authorized by you. Should you not control these rights in their entirety, would you kindly let me know whom else I must write.

Unless you indicate otherwise, I will use the following credit line:

Courtesy of Downtown Gallery New York

I would greatly appreciate your consent to this request. For your convenience a release form is provided below and a copy of this letter is enclosed for your files.

Very sincerely yours,

I (We) grant permission for the use requested above.

Date

9.1/4105

May 18, 1964

Mrs. Marion O. Sandler
Golden West Savings
1632 Franklin Street
Oakland 12, California

Dear Marion:

I was delighted to hear from you and to learn that you are as intrigued and interested as I hoped you and Herb would be. I'm quite certain that Betty will come through in grand style, not only because she is a superb artist, but also because she is very sensitive to environment and will do something that will fit into the project perfectly, both architecturally and thematically. As soon as she sends me photographs of the sketches submitted to you and the dimensions of each panel, I can give you some idea of the price, which relates to her easel pictures plus only 10% (rather than the minimum of 25% usually charged) for all the preliminary work and the concentration required for such a job. You will hear from me shortly after the material reaches me.

I am so pleased that you saw the Eckes' home and the extraordinary surroundings. What a setting! And I know that it must have been most enjoyable to be with them as they are charming, sincere and friendly - to say nothing of their usually interesting conversation.

Because she will be involved for some time on your project and will not be able to produce for the exhibition, I'm hording what we have, including her most recent work, so that we may have the exhibition in the Fall. We are closing on June 26th for the two summer months and, believe me, I can't wait for the much-needed rest. I hope to be a much more pleasant person in the Fall and look forward to seeing you whenever you can make it, either before we close or shortly after we reopen.

Best regards to you, Herb and Barney.

Sincerely yours,

DSH/tm

DONALD MORRIS GALLERY

May 20, 1964

Dear Edith,

Your letter was a most welcome encouragement and, if I may sound prosaic, your words of wisdom are very meaningful and helpful.

I so agree with you, as to overpublizing and applying the commercial merchandising techniques in the creative arts. The dangers, involved are immense and it is pretty frightening when one realizes its effectiveness. Time magazine has become the seal of approval.

As for the attitude of Detroiters towards only looking and buying in New York, this is the earmark of the provincial collector with little taste or judgment of his own. It makes it very difficult. Don and I really appreciate the fact that you have encouraged people to look at the Dove's here. Thanks loads.

The attendance for the show has increased the past week. We had a review which helped. I am enclosing an extra copy for your records.

Look forward to seeing you soon.
Don sends his fond regards.

Best Wishes,
Florence

20090 LIVERNOIS • DETROIT 21, MICHIGAN • UNIVERSITY 3-8212 • CABLE: MORRISGAL

Canajoharie Library and Art Gallery

Canajoharie, New York

MAY 14, 1964

MR. TRACY MILLER
THE DOWNTOWN GALLERY
32 EAST 51 ST.
NEW YORK, N.Y.

DEAR MR. MILLER:

IN REPLY TO YOUR RECENT LETTER CONCERNING PHOTOGRAPHS OF PAINTINGS YOU SENT TO US APRIL 18th. THESE PHOTOGRAPHS I PERSONALLY RETURNED TO MRS. HALPERT ON MY VISIT TO THE DOWNTOWN GALLERY ON FRIDAY, MAY 1st. MRS. HALPERT SHOWED ME A NUMBER OF PAINTINGS BY JOHN MARIN AND BEN SHAHN

THE PHOTOGRAPHS WERE LEFT WITH HER WHEN I LEFT. I HOPE THEY WILL BE UNCOVERED.

SINCERELY YOURS,
EDWARD W. LIPOWICZ
CURATOR

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

May 15, 1964

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

I have just heard from Fred Wight; he wished to postpone the Davis showing here. We have decided nothing about an eventual future date. I shall be in touch with you.

Yours sincerely,

Henri Dorra
Acting Director
UCLA Art Galleries

HD/jdh

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

22 May 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I'm sorry as I can be that I seem to be so slow to respond to your interest in the watercolor show. Actually, I received the photographs this Monday, the 18th, though they were mailed on the 2nd. The problem, I think, was that they were sent third class.

I'm returning six photographs and keeping photographs of James Locke by Joseph H. Davis and "Nahant Hotel." I would like very much to use these two watercolors in the show along with the Wolfersbergers. I also have a sheet but no photograph for " Philadelphia Man and Wife." The painting sounds intriguing, could I have a photograph of this subject, too, please?

I'm sending information sheets for the catalog for the three subjects that I especially like and also one for "Philadelphia Man and Wife" in the thought that I will probably like that, too.

You're a lucky kid to be off to your beautiful Newtown house for two whole months. I'd love to visit you there and will let you know my plans as they develop.

Now they are in kind of an unresolved state. Richard has a new job in Washington as head of the Maritime Commission Hull Research and Development Section and the plan is that I will leave here as director in September to move to Washington and get Foxy started in school. It doesn't make me a bit happy to leave, for I love my job in Williamsburg. Subject to the approval of my successor, though, I expect to catalog the additions to the collection since 1957 (more than twice the size it was then) which I can do

May 15, 1964

Mr. David L. Hanson
Wilson and McIlvaine
120 West Adams Street
Chicago 3, Illinois

Dear Mr. Hanson:

As I advised you, I took it upon myself to make the few changes in the agreement, making, as you will note, some additions very much in the favor of Mrs. Boos (note paragraph 4, letter d).

After my copies were mailed to you, a friend of mine who is an attorney, dropped by and offered some suggestions, which appear in the attached letter. (I see where I could not pass the bar exam.)

Sincerely yours,

EOH/ts

Send telegram

The Officers and Trustees of
The Congregation Mishkan Israel

request the pleasure of your company
at a Dinner Dance

honoring

Rabbi Robert E. Goldburg

on the occasion of his fifteenth anniversary
as Rabbi of our Congregation on

Saturday, the twenty-third of May
Nineteen hundred and sixty-four

Temple Mishkan Israel
785 Ridge Road
Hamden, Connecticut

Eight-fifty per person
Dress: Optional
Cocktails at 7:00 p.m.

R.s.v.p. before May 15

May 13, 1964

Mrs. Edith Gregor Halpert
Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Edith:

May I thank you for the fun evening last Thursday. Museum directors were scarce that night. I think that you provided those that were there. I enjoyed the evening thoroughly and thought the exhibition of private collections at the Whitney was very good indeed.

I am sorry that I allowed you and Mrs. Kuniyoshi to be shipped home unceremoniously in a cab. If I had had my wits about me I would have seen you both home. As it was, Leeper and I had a drink and I made my way home for a few hours sleep before I had to catch my early morning plane to Washington.

I have not had a chance to do anything about the Shahn drawing of which you gave me photographs, but I will get together with the Junior League shortly. I will also show them a photograph of that Hartley landscape which I saw at Antoinette Kraushaar's. (I will not show them the drawing of Babcock's). I am still having visions of that Mexico landscape of Hartley's. It is absolutely beautiful, and it is something we must have here. It must surely be one of his major works. What a tremendous expression of a very straightforward vision in the grand tradition and yet completely original. I have already mentioned it to Mrs. Regenstein, but it will take more than a mere mention.

Meanwhile, thank you again for your hospitality and many kindnesses. With best regards,

Sincerely yours,

GV

Head of the Museum

Gudmund Vigtel, Head of the Museum
GV/mcs

ATLANTA ART ASSOCIATION · 1280 Peachtree Street, N.E. · Atlanta 9, Georgia

May 21, 1964

Mr. Joseph T. Fraser Jr., Director
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Dear Joe:

During this "cultural explosion", I have been so busy in the Gallery that my correspondence has been almost entirely neglected. Please forgive me for being so late in my reply. I know you will understand.

After several conversations, courtesy of American Tel & Tel, Mrs. Ruben called on me a few days ago and we agreed to cooperate with her in connection with an exhibition of your ex-student's (Stuart Davis) work, in your new quarters, recently acquired. Stuart certainly belongs in the "high class shopping area" and I'm sure he will be delighted to be represented under the aegis of the Pennsylvania Academy.

I explained to Mrs. Ruben that, with two additional recent sales, we have practically nothing available at the Gallery, but that I would furnish a list of paintings in public and private collections, which I think will be available, together with some of the early examples we have in our possession. She thought that twenty paintings would be sufficient for the exhibition in one of the two galleries assigned for this purpose. Within a week or so, I will send her a group of photographs for consideration. You, Franklin Watkins and she can make the final decisions, but as I pointed out to her, it would be a mistake to crowd the room, in view of the fact that his paintings require a good deal of space to separate them from each other. It is most gratifying to see an artist of his stature sustain a reputation over so long a period of years and one which not only has had a continuity, but a constant growth. Even the pop artists revere Stuart Davis and his success has spread, not only throughout this country, but there are requests from Holland, England, etc. for one-man shows abroad. Even E.J. Power of London has recently acquired one of Stuart's largest recent paintings.

Now I recall that Mme. Grilichess mentioned she was planning to visit you in Philadelphia. Yes, we are adding Ottesen to our list of artists and I promised to give him a one-man show sometime during the coming season. I am quite excited about his work, which I find "contemporary", but distinctly personal. It is such a treat to find an artist today, who does not ape himself continually. Frankly, I am greatly bored with the repetitious image that so many artists present and find it quite a treat when someone with a fresh and personal vision comes along. As one of your boys, you will have to come to see his one-man show and I will advise you well enough in advance so that we can get together and have a gay time here.

DONALD MORRIS GALLERY

Dear Edith,

As I posted your letter, it occurred to me that I had failed to enclosed the review. So, here Tis.

Love,
Florence

20090 LIVERNOIS • DETROIT 21, MICHIGAN • UNIVERSITY 3-8212 • CABLE: MORRISGAL

May 25, 1964

Mr. Joseph Cantor
R.R. 2, Box 293
Carmel, Indiana

Dear Mr. Cantor:

This will confirm that we will prepare the two Tseng Yu-Ho paintings for shipment to Mr. and Mrs. Stanley Herman.

Since the pick up is made at the Gallery, the transportation company has no way of ascertaining the charges and we are obliged to send all shipments collect. We hope that this will be satisfactory to you.

Sincerely yours,

EDH/tm

Oriental Studies Foundation, Inc.
FIVE HANOVER SQUARE
NEW YORK 4, NEW YORK
HANOVER 2-5330

May 24, 1964

Downtown Gallery
32 East 51 street
New York City
Director

Dear Sir;

The undersigned, has for the past three years patronized and sponsored the artistic efforts of Mr. Arthur H. Sussman. Mr. Sussman has been painting in Mexico, Spain, and Israel. In each of these countries his work was well received and favorably reviewed by the critics. We have bought a number of his paintings and feel at this time that he would be ready for a more professionally sponsored relationship. The name of your gallery came to us from friends as being reliable in this direction. We feel that Mr. Sussman has a great deal of talent; and we are taking this opportunity of addressing you with the hope that you would meet with him and review his work, which may presently be seen in New York.

I shall be in Europe till approximately the last week in June; but if you so desire, Mr. Sussman can be contacted at:

69-45 182 street
Flushing 65, New York City

I take this opportunity to thank you for this courtesy of your attention, and for such cooperation and assistance as you might render.

Yours truly,
ORIENTAL STUDIES FOUNDATION

P. Peter Gruber

P.J. Gruber, president

PJG/ s

The New York Times TIMES SQUARE NEW YORK 36 NY LACKAWANNA 4-1000

May 28

Dear Mrs. Alpert:

Sorry to have interrupted your attempts to rest.

The piece we're trying to illustrate is one on government and the arts. It discusses the growing role of government- in inviting artists to the White House, in having them design stamps, buildings,etc., and in giving grants to them. Is this good or bad for them?

We're looking for a painting or drawing showing the artist at work. Does anything occur to you?

If you can, please call today or if you can't be ready before Monday call Ruth Block who will handle this piece in my absence. Thanks so much.

Cordially,

Ursula Mahoney

"ALL THE NEWS THAT'S FIT TO PRINT"

U. S. TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
WASHINGTON 25, D. C.

May 28, 1964

IN REPLY REFER TO
T:R:R
MRS

Mr. Herman C. Biegel
c/o Lee, Toomey & Kent
1200 Eighteenth Street, N. W.
Washington, D. C. 20036

In re: Mrs. Edith G. Halpert
Downtown Gallery, Inc.

Dear Mr. Biegel:

This is in reply to the letter and additional information submitted in which a ruling is requested as to the deductibility of a charitable deduction by both Mrs. Edith G. Halpert (Mrs. Halpert) and Downtown Gallery, Inc. (Downtown) with respect to the proposed donation of valuable art objects by each of them to the Corcoran Gallery of Art (Corcoran) located in Washington, D. C. The facts presented for consideration may be summarized as follows:

Downtown is a New York corporation organized in 1926. All of its outstanding stock is owned by Mrs. Halpert, who has actively managed Downtown for many years. It is engaged in the business of buying and selling, and obtaining commissions on sales, of paintings, sculptures and various other art objects; the dissemination of information and the promotion of activities in furtherance of cultural and educational development in the United States in the field of art; and the acquisition and retention over the years of a collection of paintings, sculptures and art objects of great value for display and exposition purposes. The collection is not for sale but is used to increase interest in art and to further the cultural development of the general public in the field of art. Among the items in the collection is a group of paintings and other works of art which are outstanding examples of Twentieth Century American Art.

Mrs. Halpert has an outstanding reputation in the art world and has a private collection of objects of art accumulated over the years.

Both Downtown and Mrs. Halpert propose to donate certain art objects from their respective collections to Corcoran pursuant to a deed of gift submitted with the original application which is incorporated herein by reference.

THE NEWARK MUSEUM

43-49 Washington Street / Newark 1, New Jersey / Telephone MItchell 2-0011

May 27, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

You have been very good in the past about helping me locate photographs for my book. In a similar connection I am often now giving lectures on New Jersey painting and sculpture. I wondered if there was any chance that sometime it might be possible for you to have slides taken of the following and send them to me:

Stuart Davis — Hoboken

John Marin — Any typical Weehawken scene in watercolor or oil

I realize that this is an imposition, but I think it would help make the story of New Jersey art more meaningful to the various groups to which we find ourselves giving lectures on the subject.

With my best wishes,

Sincerely yours

Bill Gerdts

William H. Gerdts
Curator of Painting
and Sculpture

:lc

DMFA

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

May 22nd, 1964

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

In trying to look over all the data which we have on hand in regard to acquisition possibilities, we found a good many photographs from your gallery which I am sure you would like to have for your own records.

Since the enclosed seven (7) photographs are no longer needed, we are returning them to you at this time.

Sincerely,

Ingetrud A. Pelton

Ingetrud Pelton
Secretary to the Director

Enclosures: photographs

May 21, 1964

Mr. John C. Denman
Hilltop Community
14845 S. E. 55th Street
Bellevue, Washington

Dear John:

A few days ago, I received from Abe Rattner (who has returned to Paris for the summer) a most fascinating statement relating to the two CLOWN paintings, and am now enclosing a copy for you.

This is a true replica of his hand-written statement, without any editing. I hope that you will be as deeply moved and impressed with the statement as I am. Certainly your painting and mine, both relating to the same theme, make as great, and certainly a more profound, impact.

How few writers and painters can express so deeply their inner conflicts about the world we live in, and with such extraordinary order. I hope that you will both treasure this phenomenon at a time when most so-called "creative people" find escapism the obvious route to travel.

Please forgive me for becoming so emotional, but as I have been dictating this letter, I have been reading the transcript.

I decided to send a copy of this also to Frank Getlein, whose article in The New Republic you saw. I think he's one of the few art critics who really grasps the quality of this rare artist in our midst, and I am happy that you and I can share this experience with the pictures we own.

I won't continue because I'm afraid I'm becoming rather sloppy for a hard-boiled egg. Don't tell anyone that I let myself go in this manner.

With affectionate regards to you and Jean.

As ever,

EGH/tm

TELEPHONE
WILMINGTON, DELAWARE
302-OLYMPIA 4-9112

NANTICOKE FARM
GREENVILLE
DELAWARE

Dear Mr. Halpert –
So sorry, we
did not make
your place last
night & thanks for
having asked us.
The great brain that
Jan tri show de-
cided to take

May 28, 1964

Mrs. Esther D. Mallach
29 Sterling Avenue
White Plains, New York

Dear Mrs. Mallach:

Not having heard from you via telephone, I am returning the enclosed material to you, with our regrets.

Mrs. Halpert feels that she would rather not participate in the Art Sweepstakes.

I enjoyed very much talking with you the other day.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Dear Hearth
Westchester

May 28, 1964

Mr. Paul Love, Gallery Director
Dept. of Art, Michigan State University
106 Kresge Art Center
East Lansing, Michigan

Dear Mr. Love:

Stuart Davis referred your letter to me and also promised to send me a few prints, which I can in turn refer to you. All those in our possession previously have been sold and I have to rely on his efforts to obtain a few for your consideration. I hope he can find a copy of the only lithograph in color or a silkscreen also in color. Otherwise, the prints will all be in black and white - if and when he succeeds in locating them and making the delivery to us. In nay event, you will hear from me shortly.

Sincerely yours,

EGH/tm

May 25, 1964

Mr. Willard Cummings
154 West 57th Street, Studio 830
New York, New York 10019

Dear Bill:

Every time I see you, I become so entranced that I forget to inquire about the restretching and framing of the Rattner painting of the CRUCIFIXION (COMPOSITION IN BLUE). As you recall, I advised you that the stretcher was warped and you thought it would be best to send it to Lowy and said that you would talk to him about it. Have you called? I'm very eager to get everything completed, so I can get myself off to Connecticut.

Many thanks for the grand party on Friday night.

Affectionately yours,

BGH/tm

P.S. I don't know how to get in touch with Mr. King and so I'm bothering you. It seemed inappropriate to call your attention to the matter during the festivities, but I would like to have the labels removed from the face of the paintings (or glass) in the Williamsburg Room. I mentioned this to Pahlmann, but don't know whether he will correct the situation. Can these be removed and placed on the wall so the labels don't cover the corner of the painting in each instance?

2136 SW 5TH ST.
Miami, Florida

Dear Sir:

I am a collector of graphic art. Could you please send me a price list of your most inexpensive items in this line.

Sincerely -

Max Slotnick

museum voor schone kunsten gent juli-september 1964

figuratie en defiguratie

de menselijke figuur sedert Picasso

64/825

Gand, le 27 mai 1964

The Dowtown Gallery
32 East 51 Street
NEW YORK 22
U.S.A.

Monsieur,

Nous sommes heureux d'avoir reçu de vos nouvelles car nous aurions regretté qu'un artiste aussi important que Ben Shahn soit absent d'une exposition centrée sur la figure humaine.

L'exposition s'ouvrira le 9 juillet et durera jusqu' au 4 octobre 1964.

Nous vous demandons donc de nous envoyer d'urgence des photos ou éventuellement, vu l'urgence, de choisir vous-même une oeuvre importante et de nous procurer aussitôt toutes les indications nécessaires (titre, année, dimensions, technique, valeur d' assurance) ainsi que la photo.

La firme "La Continentale Menkès" de Bruxelles organise le transport et vous fera connaître la firme américaine qui centralise les oeuvres à New -York. Frais d'emballage, de transport et d' assurance sont à notre charge.

En attendant de vos nouvelles, nous vous prions de croire, Monsieur, à l'expression de nos sentiments les plus distingués.

Paul EECKHOUT,
Conservateur.

musée des beaux-arts gand
la figure humaine depuis Picasso

kunstmuseum gent
die menschliche figur seit Picasso

museum of fine arts ghent
the human figure since Picasso

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 MADISON AVENUE NEW YORK 22

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

May 27, 1964

TO: All Members

RE: Summer Show

In order to prepare the catalogue of the summer show, we need, for each work in the show, the information listed on the attached forms. Would you fill out one form for each work you are sending to the show and return them to me before June 5.

Gil Edelson

P. S. Parke-Bernet Galleries will receive works beginning June 2. If possible, please send works to the Galleries in the period from June 2 to June 5.

GSE:rk
Atts.

A735

May 19, 1964

Received from: George E. Brownfield
1517 San Ysidro Drive
Beverly Hills, California 90021

$100. as deposit against either of the following

Morris Broderson #84 THE LOSS OF THE LOVED ONE 1963 Pastel $850.

Abraham Rattner #56/1 V 38-21 1956 W.C.-Crayon $475.

Ok have picked for shipment

Sent rec't from shipper RCG 6/28/64

for The Downtown Gallery

Leo S. Guthman

May 18, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The selection has not been made as yet. I understand it will be made Tuesday night, but I thought you would like to see the article that appeared in Saturday's "Daily News". I thought it was a particularly good show--beautifully hung--I don't know what Jim Spires other attributes are, but at least, he can hang a show well.

Haven't been to New York for a long time. Expect to get there for at least a day on July 23, but that will probably be when you are in the country. Going to a meeting, which is going to be held at the Fair itself, which I think I will enjoy.

Fondly,

Leo

2629 South Dearborn Street
Chicago, Illinois 60616
Enc:

MAY - 13

DEAR MISS HALPERT:

ON APRIL 24 I SENT YOU SOME COLOR PHOTOS OF MY SCULPTURE HOPING THEY MIGHT WARRANT SOME COMMENT FROM YOU. IF YOU NO LONGER HAVE ANY NEED TO KEEP THEM I WOULD APPRECIATE THIER RETURN.

THANK YOU
SINCERELY,

DAVID HOSTETLER
R.F.D. #4
ATHENS - OHIO

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

May 13, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of May 8. I suspect that the prices you quote will be a little high for this lady, but maybe not. I will check with her and let you know. I know that a color reproduction will not work in this case.

Sincerely yours,

Edward B. Henning
Curator of Contemporary Art

ebh:aw

BEN G. TAKAYESU

562 Iana Street
Kailua, Hawaii 96734
May 26, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Isami had a wonderful show and approximately $3800 of art works were sold. The Deep River which you so kindly sent was purchased by Mrs. Ai Young Higuchi at the price of $350.

Isami will be in Tokyo for at least 6 months. He is concerned about the severe winters in Japan and this may prompt him to come back earlier.

I am informed that you may be moving out from your establishment to a new place. I shall be in New York beginning June 25 and I am hoping that your gallery will be opened in June because of the World's Fair. In the event that I find it closed, I hope to drop in upon my return from Boston in early July.

Aloha,

BEN G. TAKAYESU

PAINTINGS BY STUART DAVIS

1911	Portrait of a Man	W.C.		Lane
1919	Havana	Gouache	14 x 17	Levi
1921	Cigarette Papers	W. C.	14 x 19	deMesnil
1921	Itlkaez	Collage & W.C.	16 x 22	Lane
1925	Gasoline Tank			Brett?
1929	Windshield	Gouache	27 x 18	Philadelphia
1930	Egg Beater #5			Stoke
1931	Buildings and Figures	Gouache	11 x 8½	Halpert
1931	Television	Gouache	18 x 10½	Fleischman
1925-35	Gas Pumps	Gouache		Wadsworth
1939	Radio Tube	Gouache	14 3/4 x 22	James-Arizona
1941	Ana	Gouache	16 x 16½	Cranbrook
1955	Mural Detail Study #1	Gouache	12 x 8	Benheim
1955	Gloucester Sunset	Gouache	17½ x 12 1/8	Brown
1955	Natural Scene	Gouache	13½ x 12	Lawrence
1955	Mural Detail Study #2	Gouache	12 x 8	Mandelbaum
1956	Detail Study #1 for "Package Deal"	Gouache	9½ x 13	Guthman
1959	Standard Still Life	Casein	22 x 16½	Goodman

* Underscoring indicates museum or institution

PAINTINGS BY STUART DAVIS

Oils

c.1912	Ebb Tide - Provincetown	38 x 30
1915	House, Tree Shapes	18 3/4 x 22 3/4
1916	Rockport Beach	24 x 30
1916	Backyards Gloucester	30 x 23 3/4
1917	The President	26 x 36
c.1917	Landscape Gloucester	20 3/4 x 18 3/4
1922	Sweet Caporal	18½ x 20
1922	3 Table Still Life	32 x 42
1928	Rue Lippe	39⅓ x 32
1932	New York Mural	4' x 7'
1933	Fortap	15½ x 11½
1946	Configuration	8 x 12
1957	Study for Mural	20 x 43
1961	Evening in Istanbul	18 x 14
1963	Punch-Card Flutter #3	24 x 32
1963	Contramuities	50 x 68

the appealing invitation anyway.

Glad to hear business has been so very good. Keep that plummage nice and sleek and the eyes keen as always, but check those talons!

Aloha nui from five Fosters and all the best from this one,

As ever,

James W. Foster, Jr.
Director

JWF:lh

AFA

May 18, 1964

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

On April 29th I sent you a batch of photographs and hoped that you would return them together with the recommendations for the Smithsonian exhibition. I hope you received them and are planning to return them, as the World's Fair is depleting me more and more, both of painting and photographs.

Am I delighted that the season is coming to an end and that I will be going off to Newtown as of June 26th for the two months ahead away from the noise, air pollution and hubbub of New York.

If you are planning to motor through New England again, how about letting me know ahead and spending a couple of days in the quiet of Connecticut. Do let me hear from you. Incidentally, I did not send in the forms for the Wolfenbergers as I have been waiting to hear from you.

My very best regards.

Sincerely yours,

EMH/tm

Cipe Pineles
Burtin
Filors Lane
Stony Point
N.Y.
May 14, 1964

Mrs Edith Gregor Halpert
32 East 51 street
New York, New York

Dear Edith:

The Hebrew alphabet Ben Shahn letters clip which Bill gave me in our last summer together, in 1959, I lost this Monday on the streets of New York. It had travelled with the Shahn show all over Europe and when it got back to me I wrist on a favourite suit all the time and I guess I did not check the safety device this Monday. I am advertising for it in the hope that no one besides Bernarda, you and I are very attached to this jewell. In the event that no one turns it in David Webb Inc, 7 East 57 is willing to duplicate it for me and they want to see the real thing before they go to work. Is your pin available? If yes, I will call for it myself and bring it back to you myself.

Sincerely
Cipe

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NEB/CH

21st May, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
NEW YORK 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of the 18th of May.

I have not heard from the Publishers to this date but I have made extracts from the book 'Ben Shahn - His Graphic Art', by James Thrall Soby of 1957, which will suit the catalogue very well.

I have also been in touch with the English representative of Mr. Grossman, who is letting me have on consignment some copies of 'Love and Joy about Letters'.

I am sorry the Fair has disrupted your business and I hope that you will be able to have a nice rest in the summer.

I am looking forward to receiving the information about the extra prints.

Do let me know how many catalogues and invitation cards you will require.

With kind regards from us all,

Yours very sincerely,

Nicholas E. Brown.

The Wisconsin Union

UNIVERSITY OF WISCONSIN • MADISON

Gallery Committee
May 19, 1964

Dear Mr. Shahn,

The Wisconsin Union student Gallery Committee is planning the schedule of exhibitions for our galleries for the 1964-65 school year. As admirers of your work, we would like to have the opportunity to exhibit it for students, faculty, and other Union visitors to appreciate.

We are wondering if you would be able to make up a selection of your recent graphics to loan us for an exhibit in our main gallery sometime during the next school year. The gallery has approximately 115 running ft. of wall space. While we are on a limited budget, we would be able to pay transportation charges both ways and full insurance coverage. If these terms are not satisfactory, we would be interested in learning from you the cost and handling details.

Possibly you currently have a show of your work on tour which we could schedule as an alternative. If so, we would like to hear about it, including information about whom to contact for scheduling it here.

Many University of Wisconsin students like your work but are not given much opportunity to see it on campus; we are hoping that you will solve this problem for us.

Sincerely yours,

Lori Shepard

Lori Shepard,
Exhibitions Chairman

May 13, 1964

Dr. W.A.L. Beeren, Curator
Haags Gemeentemuseum
Stadhouderslaan 41, Postbus 72
The Hague, Holland:

Dear Dr. Beeren:

I hope that by this time the Philadelphia Museum has advised you regarding the Shahn painting, EPOCH. I hope too that Ben Shahn will finally bring in the photograph of himself for which we have asked some time ago. Meanwhile, I am enclosing a photograph of a drawing (self-portrait) which may serve the purpose if there is any further delay in his delivery.

After considerable correspondence and finally a long consultation with Stuart Davis, I was obliged to write to Mr. Frederick Wight and to Henri Dorra stating that he was opposed (Stuart Davis) to an extended tour exhibition of his work. His reason - and I am obliged to agree with him - is that he does not want so many of his paintings removed from public collections in the United States where he is seen in almost 70 museums and university galleries by hordes of people and where they can be borrowed singly for special exhibitions of short duration. In Davis' case, it is extremely difficult since he has practically no paintings for sale - either at his studio or at this Gallery. He has had a minor operation which has kept him from work for quite a period, but is slowly returning to his easel. Nevertheless, since his total annual production averages about six paintings, there would be very few additions by the time the exhibition would start in California. Also, private collectors are most reluctant to send their paintings out for so extended a tour and we regretfully agreed that it would be best to postpone this plan which, incidentally, would involve considerable expense, based on the fact that his paintings are distributed throughout the country and in some instances are quite large in dimension. Assembling such a show, crating it properly together with the insurance at the current valuations, would represent a rather large investment.

However, I hope that you are still interested in the Dove exhibition. In his case, the situation is quite different, as his paintings are small in dimension, as you probably remember, and there are several very large, inclusive collections, such as those at the Phillips Gallery in Washington, the Lane Foundation in Boston, my own collection and that of the Dove estate. Only a few additional loans would be necessitated and the expenses involved for the overall show would be extremely low, based on the concentration of groups, the size and weight of the paintings and the much lower scale of prices. Although I had sent you a catalog of the Worcester exhibition previously, I am sending another as there is a likelihood that the catalog went astray in the mail.

I am convinced that the Dove exhibition would create tremendous interest at

WALKER ART CENTER

Lyndale Avenue South Minneapolis 3, Minnesota 333-3215 Martin L. Friedman, Director

18 May 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed please find a photograph of Max Weber's WOMAN CARRYING PICTURE. Through an oversight I failed to send it to you with Mr. Friedman's request for an evaluation. My apologies.

Sincerely yours,

Linda Merritt

Linda Merritt
Registrar

Pl note thanks
ed 5/21/64

May 28, 1964

Mr. John S. Hilson
920 Fifth Avenue
New York, New York 10021

Dear John:

It just occurred to me that I did not consult with you about the reproduction of your Georgia O'Keeffe painting, RITZ TOWER - NIGHT, and hope that the arrangements are satisfactory to you. Holiday Magazine chose this painting and the George Morris ELEGY ON THE PENN STATION, both of which are to be reproduced in full color in a forthcoming issue, devoted largely to NEW YORK CITY. Based on past experience, they always do an excellent job.

If it is not too late - and I have been so harassed that I overlooked the fact that I did not check with you - will you please advise me how you would like the credit line to read in the publication.

How about coming in to tell me and to visit. This way you can tell me your wishes in person and also take a look at this really exciting exhibition, in which the majority of the paintings were borrowed for the occasion.

I look forward to seeing you.

Sincerely yours,

EDH/tm

May 15, 1964

531 Stinchcomb Drive
Apt. 6
Columbus, Ohio
43202

Dear Mrs. Halpert:

I'm very pleased that you might have some watercolors and drawings for me. Thank you for answering so quickly.

I can appreciate your problems with your photographer. I only wish that I could get to New York, but it seems unlikely for quite some time, so I'm hoping that you can achieve the impossible in getting the photographs. If not, perhaps you can send them when you reopen.

There is a remote possibility that my wife may be in New York some weekend before June 27, and, if so, she could visit the Gallery if it were convenient for you.

If all arrangements fail, I will eventually get to New York, but I'm afraid that it's not likely to be before late fall.

I'll look forward to hearing from you.

Sincerely yours,
Seymour Goldstone
Seymour Goldstone

Dear Dr. Burton

It has just ~~occurred~~ dawned on me that I have never written to you. Please excuse my negligence.

The New York ~~painting~~ Marin in the window I am afraid is not for sale. ~~The painting~~

The painting is one of a few examples, my father would put aside from time to time. These pictures were, no doubt, ~~by~~ definite steps in his painting career. The picture is also the joint property of Mrs. Marin and myself. She feels very strongly about the painting and will not ~~part~~ ~~company~~ give it up.

I do hope I have made myself clear ~~at~~ concerning this matter.

Thank you again for your great interest in my father's work.

It is always good to see you and Mrs. Burton in the Gallery

Sincerely yours

John Marin

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

May 18, 1964

Dear Edith,

Many, many thanks for your letter and for your very kind offer to let us keep the Karfiol. My letter to you was sent with the thought that, somehow I should try to resolve my debt to your Gallery. We really want to keep the painting, of course; so if I can be granted a six month period of credit, the Karfiol will remain where it is and where we hope you will see it when you come to Washington- directly across the dining room from George Morris' Indian Composition, and a fine 19th century portrait of a Millerite minister done by the Prior-Hamblen group, perhaps old William Matthew himself. So you see, we have established a Downtown Gallery atmosphere for Karfiol, and would be loath to let him go. We are tremendously grateful to you.

Ginny and I will be in New York on Friday night for the Skowhegan School's FOUR CENTURIES OF AMERICAN MASTERPIECES opening at the World's Fair. Since I believe you are one of Bill Cummings' loyal supporters (and I know this to be reciprocal on his part), we thought you might be planning to attend. We would be honored and delighted to escort you there. In any event, I wonder if I might take you up on the offer of the apartment? Ginny joins me in sending you our very best regards-

Sincerely yours,

Don

Donelson F. Hoopes
Curator

Mrs Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street, New York, N. Y. 10022

May 14, 1964

Mrs. Joanna Shaw Eagle
2828 Connecticut Avenue N.W.
Washington, D. C. 20008

Dear Mrs. Eagle:

Mrs. Halpert has asked me to drop you this note to say that, barring unforseen emergencies, she would be happy to see you when you are in New York between the 24th and 27th of May.

Would you be good enough to telephone the Gallery when you arrive and we will do our best to set up a convenient appointment for you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

May 21, 1964

Mrs. Gilbert Harrison
3556 Macomb Street, N. W.
Washington 16, D. C.

Dear Mrs. Harrison:

Please accept my belated acknowledgment of the two Rattner paintings, which arrived some time ago.

It is always wise, in my opinion, to try paintings in one's home when there is any doubt, before making a decision, and I will be very glad to continue sending pictures which you may choose in the future, under the same circumstances.

Meanwhile, I hope you will visit us soon again, as I so enjoyed meeting you and Mr. Harrison.

Sincerely yours,

EGH/tm

Joseph Cantor R. R. 2 Box 293, Carmel, Indiana

May 21, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

After receiving your sketch, and talking to our friends, please proceed to ship, on approval, both Yu-Ho paintings which are the same size (48" x 48"), entitled "Three Peaks" and "Matter".

I recommend that these be boxed firmly, but of light construction, marked Fragile, etc., and shipped by air express, prepaid. Of course I will guarantee the costs.

When these are received, we will give you a decision as to purchase quickly.

The shipping address is:

Air Express, prepaid, to: Mr. & Mrs. Stanley Herman
240 Williams Drive
Indianapolis, Indiana

Thank you very much.

Very truly yours,

Joseph Cantor

Artists applied

May 15, 1964

Mr. Walter H. Stevens
Art Department
The University of Tennessee
1703 Melrose Place
Knoxville, Tennessee

Dear Mr. Stevens:

Thank you for your letter and catalog.

As we are limiting ourselves to the artists on our current roster, I would suggest that you communicate with some of the many galleries which are eager to make additions to their list. I am sure that you will find a connection without much difficulty, but I can recommend Miss Betty Chamberlain of the Art Information Service as an excellent contact for specific advice.

Sincerely yours,

EGH/tm

May 15, 1964

Mr. Stewart Klonis, Executive Director
The Art Students League of New York
215 West 57th Street
New York, New York 10019

Dear Mr. Klonis:

Indeed, we would be very glad to cooperate with you in connection with the exhibition you are planning for July and August.

Don't you think it would be a better idea to have someone come to the Gallery and make the selection of a Marin painting? It is difficult for us to make a specific choice if we do not know the general context of the show and would prefer to have you or someone you appoint make the choice.

Do let me know whether this idea is agreeable to you.

Sincerely yours,

EGH/tm

May 18, 1964

The Palette Art Co. Inc.
426 Madison Ave.
New York 22, N. Y.

Gentlemen:

We have just received acknowledgement from our bank of our " stop payment " check which we issued to you on February 8th. for $5.20 and which no doubt must have gone astray in the mails.

We are herewith enclosing duplicate to replace it.

Very truly yours

THE DOWNTOWN GALLERY

BY:

Bookkeeper

A.B.

Stuart Davis Esq.,
15 W 67th Street,
New York City,
U.S.A.

Kasmin Limited
118 New Bond Street
London W1
Telephone: Mayfair 2821-2

22nd May, 1964

Dear Stuart Davis,

We have admired your work for a long time and wonder if you would be interested in letting us put on an exhibition of it. A baldly stated project - I should say that our gallery is high, white, modern, daylit from skylights, in the centre of the art scene here geographically and certainly London would welcome an opportunity to see more than the two or three paintings of yours so far shown here. Please let me know your feelings about the idea. We could explore the possibility later when I visit N.Y. in October if you are at all interested.

Yours sincerely,

J. Kasmin

J. Kasmin Director.

May 18, 1964

Mr. Francis S. Mason
Cultural Affairs Officer
American Embassy
Grosvenor Square
London W.1, England

Dear Mr. Mason:

Many thanks for sending us two additional copies of The London Times. We are very proud of our [illegible]cy and were delighted with the large color spread as well as the statement. I deeply regret that a one-man show cannot be arranged in London. Now that he has been seen there in two successive exhibitions, perhaps there will be some change in attitude. Incidentally, did you receive the Davis catalog I sent you of his retrospective exhibition organized by Harvard Arnason for the Walker Art Center in collaboration with the Des Moines Art Center, San Francisco Museum of Art and The Whitney Museum - during 1957? If not, I will be happy to send you another copy.

Again, thank you for your kindness in sending me the papers.

My very best regards.

Sincerely yours,

EGH/tm

Commerce Trust Company KANSAS CITY, MISSOURI 64141

GRAHAM PORTER, VICE PRESIDENT

May 15, 1964

Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Gentlemen:

I have signed and am returning the two receipts for paintings that have already been delivered to us.

The Kuniyoshi painting has not yet arrived so I am marking receipt #10287 to indicate that we have so far received only the Dove painting.

Sincerely,

Graham Porter

Vice President

GP/sfm

enclosures

Dup. Rec'd 5/18/64

May 15, 1964

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

I am enclosing several photographs, including Dove, Marin, Kuniyoshi and Zorach together with some Folk Art objects for consideration. The Shahn you requested will be available as the exhibition at the Academy of Arts and Letters will end shortly.

The Santa Barbara Museum has just acquired an especially handsome steelpen drawing in color with a group of birds as the theme. The title is THREE BIRDS by William A. Currier, circa 1840. This might fit in very well.

Do let me know your decision on any of these before June 15, if possible, as we are closing up tight on the 26th of the month for our summer vacation (July and August).

It would be wonderful if you were obliged to come to New York to make a personal selection, as I would love to see you. My best regards.

Sincerely yours,

EGH/tm

P.S. The Lewin painting of GIRL WITH BIRD was sold by me about 15 years ago to some character whose address I cannot locate. Our old records are tucked away.

May 16, 1963

Mr. David Hostetler
R.F.D. No. 4
Athens, Ohio

Dear Mr. Hostetler:

I am so glad that you called my attention to your previous correspondence as I arranged to get the color prints returned to me by today.

As I advised you previously we are adding no artists to our roster but I referred the prints to another dealer who I thought might be interested and unfortunately he did not follow through. Thus, at your request, I am returning all the material to you with appreciation for your cooperation.

Sincerely,

EGH:lk

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26 May 1964

Dear Mr Sloan,

We have not heard from you in reply to our letter of 6 May and we are therefore reasonably assuming that the credit we suggested is in order. The final wording, for your file, is: "The cover shows Negro Mother and Child by Ben Shahn from the Collection of Mr Gino Sloan, New York, by kind permission of the Downtown Gallery."

I am sending a copy of this letter to the Downtown Gallery for their files.

Yours sincerely,

(Signed) GERMANO FACETTI

Germano Facetti
Art Editor

Mr Gino Sloan
45 Perry Street
New York City

c.o. Downtown Gallery X

GF/sh